

VOL. XVII.-NO. 18.

NEW YORK, WEDNESDAY, OCTOBER 31, 1888.

WHOLE NO. 455.



THE MUSICAL COURIER. DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 455.

Subscription (including postage) invariably in advance Fearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All semittances for subscriptions or advertising must be made by check
traft, or money order.

NEW YORK, WEDNESDAY, OCTOBER 31, 1888,

MARC A. BLUMENBERG.

TTO FLOERSHE

BLUMENBERG & FLOERSHEIM, Editors and Proprietors.

Offices: No. 25 East Fourteenth St., New York.

Western Office: Chicago, John E. Hall, 148 State Street, Manager.
Philladelphia Office: 504 Walnut St., J. Viennot, Manager.
British American Office: Cor. Wilton Ave. and Yonge St., Toronto, Can., E. L. Roberts, Manager.

Mr. Frederic Grant Gleason. Chicago, II Mr. E. M. Bowaan. Chicago, II Mr. E. M. Bowaan. Chicago, II Mr. H. G. Underwood. Mineral Chicago, II Mr. H. G. Underwood. Mineral Chicago, II Mr. H. G. Underwood. Mineral Chicago, II Mr. S. P. Warren. New York Mr. S. P. Warren. New York Mr. A. R. Parsons. New York Home Journ Mr. Bodae J. Leve New York Mr. Edobae J. Leve New York Mr. H. E. Kerneliel. New York Tribu			
Mr. B. M. BOWMAN. Mr. CLARENCE EDDY Chicago, I. Mr. H. G. Underwood Mr. H. G. Underwood Mr. H. G. Warren Mr. S. P. Warren Mr. A. R. Parsons Mr. A. R. Parsons Mr. Bodar J. Levre New York New Yor	CONT	RIBUTORS.	
Mr. B. M. BOWMAN. Mr. CLARENCE EDDY Chicago, I. Mr. H. G. Underwood Mr. H. G. Underwood Mr. H. G. Warren Mr. S. P. Warren Mr. A. R. Parsons Mr. A. R. Parsons Mr. Bodar J. Levre New York New Yor	Mr. PREDERIC GRANT GLEASON		Chicago, Ill
Mr. CLARENCE EDDY Chicago, II Mr. H. G. UNDERWOOD MIIWAULEC, W Mr. H. G. UNDERWOOD MIIWAULEC, W Mr. HENEY CARTER. New York Mr. S. P. WARREN New York Mr. S. P. WARREN New York Mr. A. R. PARSONS. New York Mr. EDGAB J. LEVEY New York Mr. EDGAB J. LEVEY New York Mr. EDGAB J. LEVEY New York Mr. EDWARD JERNAGUS STEVENSON New York Independe	Mr. R. M. BOWMAN		Newar
Mr. H. G. Underwood Milwaukee, W. Mr. Henrey Carter. New York Mr. S. P. Warren. New York Mr. S. P. Warren. New York Mr. S. C. Lark. New York Mr. A. R. Parsons. New York Mr. Bogar J. Levry New York Mr. Bogar J. Levry New York Mr. Edward Jernacus Stevenson. New York Mr. Edward Jernacus Stevenson. New York Independe	Mr. CLARENCE EDDY		Chicago, Ili
Mr. Henrey Carter. New York Mr. S. P. Warren. New York Miss Kate E. Clark. New York Home Journ Mr. A. R. Parsons. New York Mr. Bogan J. Levey New York Mr. Bogan J. Levey New York Mr. Boward Jernacus Stevenson. New York Mr. Boward Jernacus Stevenson. New York Independe Mr. H. R. Kurender. New York Tröbn	Mr. H. G. UNDERWOOD		.Milwaukee, Wi
Mr. S. P. WARREN. New York diss KATE E. CLARK. New York dr. A. R. PARSONS. New York Mr. BOGAR J. LEVEY New York dr. E. GOWAND JERNARUS STEVENSON New York dr. E. W.	Mr. HENRY CARTER		New York.
Miss Kate E. Clark New York Home Journ Mf. A. R. Parsons New York Mr. Bogan J. Levey Mr. Edward New York Mr. Edward New York Independent Mr. H. R. Kurringer New York Tribu	Mr. S. P. WARREN		New York.
Mr. A. R. Parsons. New York Mr. Bodar J. Levey New York Mr. Bodard Jenaeus Stevenson New York Independe Mr. H. R. Kuwshire: New York Prince	MISS KATE E. CLARK		ork Home Journa
Mr. Edgar J. Levey	Mr. A. R. PARSONS		New York.
Ar. Edward Irenaus Stevenson	dr Rocan I Levey		New York
Ar H R KRESRIEL	Mr. EDWARD IRENAUS STEVENSON.		York Independen
	Ar. H. R. KRESRIEL		esv York Tribus
Ar. Hanny T. FINCK New York Evening Po	dr. Hanry T. FINCE		OFR EVENING POS
We Louis Maas Boston, Ma	We Louis MAAS	*************	Boston, Mas
Mr. A. McARTHUR St. Petersburg, Russ	dr. A. McARTRUR	St. F	Petersburg, Russia
Mr. Frederick Williamson, Milan, Ita	Mr. FREDERICK WILLIAMSON		Milan, Italy
Mr. Constantin Sternberg Atlanta, C	Mr. CONSTANTIN STERNBERG		Atlanta, Ga

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

commented upon.
clectrolypes of the s
the purpose of facili
ta Klein.
Adelina Patti,
Sembrich.
Christine Nilsson,
Scalchi.
Trebell Rose,
Adelina Patti,
Sembrich.
Marie Rose,
Alente Rellocca,
Alente Rellocca,
Alente Render,
Nordica,
Josephine Yorke
Emille Ambre,
Emille Mare,
Materna,
Albani,
Annie Louise Cary,
Emilly Winant,
Lena Little.
Murio-Celli
Chatterton-Bohrer,
Minnie Palmer,
Dosaldi,
Marie Louise Dotti,
Geistiager,
Franch-Madi.—s.
Catherine Lewis,
Zelle de Lussan,
Zelle de Lussan,
Encherten Von Franz Lachner,
Franz Lachner,
Heinrich Marxcher,
Franz Lachner,
Heinrich Marxcher,
Franz Abener,
Franz Rommel,
July Lendmann,
William Courtney,
Josef Staudigh,
Lulu Velling,
Mr. Minnier Richards,
Florence Clinton-Sutro,
Calixa Lavallee,
Clarence Eddy,
Franza Abr.
Franza Rommel,
July Lendmann,
William Courtney,
Josephine Wiske,
Franza Kneisel,
Lulu Lendmann,
William Candidus,
Franza Rommel,
July Lendmann,
J

Klabre.
D. Campbell.
fo Barili,
R. Chapman,

Teresina Tua.
Locca,
Ivan E. Morawaki,
Clara Morris,
Mary Anderson,
Sara Jewett,
Rose Coghlan,
Kate Claton,
Fanny Davenort,
Janausche M.
Gesevieve M.
Hay Fielding,
Lilian Olcott.
Louise Gage Courtney,
Richard Wagner,
Theodore Thomas,
Dr. Damrosch,
Campanini,
Guadagnini.
Constantin Steraberg.
Dengremont,
Galasai,
Hans Balatka,
Arbockle,
Liberati,
Ferranti,
Hope Glenn,
Louis Blumenberg.
Frank Vander Stucken,
Frederic Grant Gleasoni
Ferdinand von Hiller,
Robert Volkmann,
Julius Rietz.
Max Heinrich,
E. A. Lefbere,
Ovide Muston,
Alcouib King.
Kanio Lidvardi,
Alcouib Muston,
Alcouib Muston

THE "Musik Lexicon" of Hugo Niemann appears in its third edition. It is brought down fully to date, and is a real handbook of information. The work has been conscientiously done; the researches have been thorough. There is an extraordinary wealth of material, accuracy in detail and a sound criticism in every part of the work. The articles on "Accent," "Metrik," "Dynamik," "Agogik," "Phrasirung," are entirely new. The book can conscientiously be commended to musical students and littérateurs.

WE get the following from an English exchange of recent date:

Every composer presents a different character of note forms to the eye Beethoven looks, on paper, quite different from Mozart; the difference resembles that between Jean Paul Richter's prose and Goethe's.

What a risk one may run of contracting progressive myopia or granulation of the eyelids or some optical derangement if much time is spent poring over the uncanny and ear-shattering scores of certain symphonic hashes à la Tartare now in the musical market! Conductors, take warning ere it be too late!

ROM the same source comes the following likewise interesting paragraph:

The best fugue will always be that which the public may take for a Strauss waltz; in other words, that in which the scientific root is so beautifully concealed that we perceive only the melodic flowers.

Unfortunately there is a tendency nowadays among certain composers to make their fugal efforts sound like a Strauss waltz, and they generally succeed; but it is no fugue they have written, and so such fallacies as the above quotation do more harm than good. A fugue is a fugue, and that is all there is to it.

It is doubtful whether the system of Press Club benefits in this city is altogether an unmixed blessing, as everyone knows that the artists who participate at these affairs are not paid for their services, but expect the equivalent during the season in complimentary press notices. This manner of putting a gag in a newspaper critic's mouth is extremely reprehensible and has a lowering effect on the morale of the profession. We have always contended that, with few exceptions, as in the case of charity, for example, artists should always be paid for their services. It then leaves all parties concerned free agents.

WE think anonymous letters so cowardly that they do not deserve notice; therefore, if the professed friend of Alice Shaw, the whistler, who has taken umbrage at our recent strictures on her labial technic and imperfect intonation, would only sign his name at the bottom of his absurd letter to us, we would be happy to enter into a controversy on the merits of the case, but not until he has the manliness to do this. In the meanime we cannot refrain from publishing the following from "Harper's Bazar," without further comment:

"I notice in the paper," said Mrs. Barracks, pouring out Mr. Barrack's coffee, "that a Brooklyn clergyman says that women should be permitted to whistle."

"Yes," retorted Mr. Barracks, agreeably. "He is right. We should surely not deny to women a privilege we accord to tugboats and locomotives."

THE recent death of Major Barttelot, the African explorer, should be a warning not to interrupt artists while engaged in their musical performances by unseemly chatter or remonstrances. The late lamented was not, as was first conjectured, assassinated by the mighty chief Tippu Tib, but by an irate gentleman, an African tympanum virtuoso, whom the major interrupted while he was practicing his morning chromatic scales on his beloved instrument. Probably the major was tired and weary and in an unmusical frame of mind, but we doubt if the severest remarks uttered aloud by us could sufficiently infuriate our Sammy Bernstein, the American tympanist, to spear us through the heart. African virtuosos are indeed dangerous gentlemen to encounter on a morning walk.

THE Jersey City "Evening Journal" has the following sensible remarks on a subject which THE MUSICAL COURIER always has and always will continue to ring the changes on until the nuisance has abated. We refer to the gratuitous performances of musicians:

The musician at the seaside resort and fashionable watering places is sometimes placed in a peculiar predicament. The moment that it is ascertained that he can sing or play he is surrounded by an admiring and longing crowd, generally of the fair sex, and from that time forth music is pumped out of him as if he were only there for the public good and not for recreation or rest. We do not by any means believe that a musician should churlishly hold aloof from contributing to the general fun, wherever he may be placed during the summer, but there are certainly two sides to the question. The lawyer at the summer hotel would certainly

not be asked to draw up briefs for nothing during the season, the painter does not present his works gratis to all of the boarders, and we see no very valid reason why the musician should be required to fill up every gap in the amusements of the summer world with his daily acquired art merely for the sake of winning a volley of laudatory adjectives.

Several factors generally operate on a musician's mind when he is asked to play or sing on occasions referred to above. He does not like to be looked on as a disobliging, unsociable "crank," and then personal vanity, or, stronger still, a desire to unfold the beauties of the great masters—all these, we say, coerce him into giving his services free and in the end cheapen his art. Not that boorish unsociability is urged among friends, but outside of that circle an artist should always receive compensation for his services.

HE war it appears has not subsided yet among some half dozen New England journals about the critical utterances respecting the recent Worcester Festival. Abuse has been freely showered on us, but we see no reason why we should retract our opinion as expressed in the review of the festival. The Peabody "Press," of Peabody, Mass., also has its say on New York critics, and while it is very severe on the "local journal that employed the young man from New York, who had probably never seen Worcester before, who knew nothing of the trend of musical events there, but who devoted several columns to showing his crudition, using an abundance of words of no meaning, but all calculated to detract from the work of the festival," yet it admits the necessity of criticism, which it hopes will "bear fruit in the future." We think it will, and that the management of these festivals will not be misled by the mere pecuniary success of the festival, but will endeavor to raise the standard of the programs in the future; and as time heals all wounds they will doubtless get over their smart of wounded vanity which the young men from New York inflicted on them when they presumed to criticise the festival from their own point of view and not from the aforesaid management's standard.

W E clip the following paragraph from one of our stencil contemporaries, the Boston "Foolio," of last week:

A genuine artist, Gerard Brassin, tenor, has just died at Bruhl in the neighborhood of Bonn, Germany. He sang the part of "Telramund" in Wagner's "Lohengrin" on the occasion of its first representation in Leipsic. For many years he was associated with the company at the Leipsic Theatre and enjoyed the reputation of being one of the most conscientious of artists. His "Don Juan" was one of the best ever scen on the German stage and has served as a model for many younger singers. He went to Paris in 1834 and appeared there in several operas, including Weber's "Der Freischutz," at the Salle Ventadour. His son, Louis Brassin, is the famous pianist. Mr. Brassin was seventy-eight years old at the time of his neath. A long and honorable career is his record.

The information given in this paragraph as to the death of Brassin père is no news to our readers, it having appeared in our columns first; but that Gerard Brassin was a tenor and sang the parts of "Telramund" and "Don Juan" must certainly be counted as startling news. What do you think of an editor of a musical paper who does not even know that "Telramund" and "Don Juan" are famous baritone rôles, and that consequently the elder Brassin must have been a baritone and not a tenor? Moreover, from the language of the above paragraph it is also apparent that the sapient editor of the "Foolio" does not know that "Louis Brassin, the famous pianist," is dead these four or five years.

THE Omaha "Republican," in a recent article on musical matters, remarks that Omaha, as a musical centre, compares favorably with any of the Eastern cities.

In a too comprehensive but badly spelled list of names, the writer goes over the whole musical field of the United States and against such names as Teresa Carrew (the spelling is the Omaha "Republican's"); Joseffy. Wilhelmi (we didn't know he was in this country!); Aus der Ohe, Ovid Musin (who has just arrived) and others (who is that?); Clement Tetedoux ("the grandest of our vocal teachers," the critic says-rather a startling statement); Zerdi-Hellier (a new way of spelling Liszt's old comrade's name, now residing in Phila-delphia, Zerdahelyi); Sternberg, of Charleston, S. C. (another surprise for us); Dr. Jiegfeld (probably our old friend Ziegfeld, of Chicago,); W. S. B. Q. T. Bathews, of everywheres, he produces the hitherto unknown talents of B. B. Young, Mrs. Colton, Mrs. Bachert, E. J. Brett, W. T. Taber, &c., all, no doubt, worthy and talented people, but as yet by fame unrecognized. The Omaha "Republican" should burnish up its spelling of proper names and also cease uttering musical nonsense; but then what can you expect of a paper that speaks of Brother Thoms, of the "Art Journal," as a "great critic," an assertion that probably

much as it does us.

The callow young critic of the Omaha "Republican should first learn to creep before he essays so bold a flight in musical matters as this recent alleged criticism.

OUR motto in musical journalism is and always has U been "multum in parvo," believing the tendency of the day is toward condensation. Time has become too valuable in this busy age of ours to employ it in reading long winded editorials, full of egotism and blatant emotiness, about musical matters, spun out to lengths of unutterable weariness. The crisp paragraph, the condensed editorial, the boiling down of unimportant details so that the gist of a subject can be readily reached in this time pressed day of ours, has always been the object of THE MUSICAL COURIER. Read daily journalism and our idea can be instantly appreciated: the best edited journals go at once to the point, without prolixity or tautology, and without a trace of that present bane of musical journalism, the editorial with the big "I." Moral for musical editors: Don't introduce the personal pronoun more than twenty-five times in an article describing the début of a new xylophone soloist. It is bad form, and, like the stencil, is bound to go.

WANTED-A PIANO METHOD.

N speaking of piano methods Carl Faelten, in his preface to the Teacher's Manual of the New England Conservatory, for the year 1888-9, says the following:

Notwithstanding the existence of piano methods of all descriptions, among them works of high authority like those of Hummel, Moscheles, Fétis, Czerny, &c., a great number of conscientious piano teachers have not yet found one which they really like and indorse. This fact finds its

not yet found one which they really like and indorse. This fact finds its chief explanation in the impossibility of adapting the contents of such a single work to a great variety of pupils, and not in the incompleteness of the methods themselves. Most of them are rather too complete, attempting to give the whole supply of explanations, exercises, studies and pieces for a course of years, thus degrading the instructor to a subordinate agent of the author.

Neither the teacher or the pupil needs a large volume of printed information. What is needed is clear oral instruction, which can be sufficiently supplemented by a condensed book of technical exercises, a similar one of studies and occasionally by some valuable piece. The possession of a sound musical and pianistic education is, of course, expected of everyone that presumes to give piano instruction. Persons who are obliged to refer to a book in order to explain the position of the hands, the structure of the staff, what sharp or flat means, &c., should receive instruction rather than give it.

This, it seems to us, is the whole position in a nutshell. Now that the lesson season has begun and teachers and students are alike torturing each other, would it not be a good idea to look this terrible question of piano teaching and methods sensibly and squarely in the face?

The average piano pupil has taken two years with Mr. Blunderbus and plays glibly the endless Czerny études, a few of Cramer's, all the sonatinas ever written, looks proud and disdainful if modern music of the salon type is mentioned and hints mysteriously that even Joseffy cannot play Bach (is not severe enough, makes it sound too beautiful, should be played with a metro nome interpretation, and so on). Yet somehow or other this self same pupil makes one shudder when he or she touches the keyboard. Not always because he or she is not musical, but because the musical sediment in their natures is ruthlessly ground into hard, mechanical technic. Too many finger studies! How often have we not heard the luckless piano wight sigh, "Yes, I have only 3,600 more opuses of Czerny to go through with, and then, oh dear me! why then I will play the Epstein concerto for piano, four flutes, one bassoon, tympani and one violin.'

He does play the Epstein concerto and other concertos of that sort at his teacher's or his conservatory concerts and the public are bored; but such is the force of habit they think it is a part and parcel of classical piano music to bore them, so drearily accept their fate.

Now that this is all wrong goes without saying. Piano playing can be made, despite the numerous unjust strictures on the instrument, a pleasant thing. Evenand this may seem to many of our readers a stretch of the imagination-even pupils' concerts can be made both profitable (in the musical sense) and enjoyable. But the conservatory mills must stop grinding out their annual quantum of machine made players. The million and one stupendously foolish piano methods must be cast aside (or, better still, used as aids to elevate one's position on the piano stool), and teachers must not endeavor to fit every pupil that comes under their hands into the procrustean bed of some universal method evolved from the fathomless depths of their own inner self-consciousness.

The sensible methods employed by Mr. Faelten and his worthy colleagues of the New England Conservatory are well worthy of imitation. Casting aside rou-

staggers our sleepy contemporary the "Art Journal" as tine, a teacher should endeavor, by testing his pupil's musical capacity and temperament, to seek to discover some road to lead him up the rough and rocky ascent of Parnassus. The finger gymnastics should be as simple and as direct as possible and practiced every day. Dropping water wears away a stone. Études are necessary, but in the name of Chopin and all that is poetical let them be poetical, not merely dry mathematics.

Remember, too, that one can never play Bach beautifully enough-Bach, a grim name, and to so many synonymous of all that is dry, dull and pedantic. It is the fault of the teachers that this is so, for if properly studied even a tiny two-part Bach invention can be made beautiful, interesting.

Remember, then, it is not quantity in study but quality that tells. If you study the piano, study it not as a means of torture to yourself, your teacher, and your neighbor, but as an instrument capable of the most beautiful, melodious and harmonic effects. Too often talented children are stifled musically by their teacher's stern veto on all their attempts to coax a pretty tone from the instrument.

In conclusion we cannot refrain from quoting the following from the same manual:

Technical exercises should always take the lead in difficulty; studie should be somewhat easier than the technical exercises, and pieces some what easier than the studies."

This nugget of pianistic common sense should commend itself particularly to those teachers who, wilfully blind to the inevitable consequences, insist on making their pupils play, and in public, too, compositions much too difficult for them, and with what dire results we know only too well.

This teacher's manual believes in the value of the oral method and not in dead tradition. Teachers who deal thus with their charges have pupils who play with warmth, color and freedom and with a plastic emotionality that makes whatever they perform full of an interest that always rivets the attention of their auditors. Banish, then, the cumbersome piano method and instead study the living music itself, undefiled, from the pure source of Bach, Beethoven and Chopin, a glorious trinity.

Intellectual and Emotional in Music and its Relation to Pianism.

[Written for the Ohio Music Teachers' Association, and read at Colus, Ohio, June 28, 1888, by Johannes Wolfram.] (Concluded.)

COLLEAGUES, let us give more attention to music in its true artistic significance. We are the living causes of the misconception and undervaluation of our art. For with this everlasting talk about technic we cannot wring from our surroundings a high esteem for our art and profession. Insist that music is a thing of reason, of beauty, of emotions (disciplined emotions only are countenanced by our art and belong in the province of morals), and we will not be treated as purveyors of pleasure and asked to cat at the second table of the rich. Let us respect our art and profession, and let us be proud because we

To return now to pianists in particular. No doubt you can recall many a pianistic performance that spoke abs nothing to you. You remember the same as an exhibition of digital and manual dexterity, and as a combination of merely agreeable sounds. Have you ever paused to look for the causes of such unsatisfactory performances? In such cases either the composition is minus the elements of an art work or the interpreter fails to grasp the emotional and intellectual What we do not feel we cannot convey to other hearts, because human hearts are alike the world over. You carried away by an artistic performance, because the artist is master both of the intellectual and emotional contents and the technical requirements. He speaks to you in tones most poetical. He gives an ideal interpretation of an ideal content.

To further your critical acumen, I suggest that in judging a performance we ask not does he play brilliantly, because that merely refers to technic, but rather does he play poetically, because this refers to the content of the composition. performance may be brilliant, but without poetry, warmth and color, and vice versa. The guiding of pupils to express the emotional and intellectual content of a composition is fraught with numerous obstacles. A child experiences only childlike emotions that are not passionate. The passionate emotions of adolescence are a terra incognita to it. The emotional and passionate youth, full of hope and courage, little appreciates the emotions of the maturer years of manhood. artist having arrived at ripe manhood can fully enter in all the emotional experiences of a lifetime. Considering these facts, what should we teachers do? Let us give to children compositions breathing the happy atmosphere of childhood. Koehler's "Kinder Album," Mendelssohn's "Jugendleben," Schumann's "Kinder Album," Krug's Rondinos and Kullak's "Kinderscenen" will be found to furnish quite a selection. When a pupil has arrived at an age where his emotional nature is developing give him Mendelssohn's "Songs Without Words '

they are veritable love songs. They suppose an emotional nature, moonlight, stars, &c. I have found that only emonature, moonlight, stars, &c. tional natures of great tenderness, refinement and purity can learn to play Mozart satisfactorily. A pupil of mine of some summers, with a good deal of technical skill, failed to enter the emotional content of a Mozart concerto. She played with an angularity and a phlegm at times distressing. But one day she surprised me, playing with a warmth, elasticity and inspiration simply wonderful. Heretofore she had played like a child, now she played like a full matured woman, with passion and with warmth. What caused this metamorphosis, the unfolding of the bud of emotional life into a full blown rose of passionate hue? I rather suspect she was the victim of Cupid's darts; grief and remorse, however, or some other emotional eruption, might have caused it. The lesson we learn from this is, if you do not find your pupils destitute of feeling, and if their minds are not incapable of intellectual culture, do not despair; time and circumstances will accom plish certain things for your pupils that are outside of your You cannot create emotional life, but you c present power. guide it and discipline it. This is the true vocation of the teacher.

In study, every composition should be mastered, first from a technical standpoint, and then from the emotional point of riew. Secure a conception of the emotional fabric of the entire composition, afterward consider, as far as possible, the tional content of the different periods. Where it is impossible to divine the content we must conceive for ourselves content. Generally every composition contains evidence of the content. The touch, the tempo, the rhythm, the accents and musical idioms furnish us the clue. An adagio, for instance, is generally indicative of tender, soulful and reposeful moods the allegro is indicative of passion and fiery emotions, &c. The rhythm determines, as you all know, usually the character of a composition. The accents are either of an emotional or intellectual nature and therefore suggestive. The musical idioms, for instance, "con calore" (with warmth), "con dolore" (with pain), "con anima" (with animation), "con gracia" (with grace), &c., are indicative of emotional feeling. Realistic effects are also suggestive; for example, the barcarolle, op. No. 6, by Tschaikowsky, contains a theme giving the effect of the strokes of oars. The introduction to Weber's the effect of the strokes of oars. 'Invitation to Dance" is a veritable colloquy, full of grace, of humor and emotional tints. The introduction to Beethoven's sonata, op. 13, is also a colloquy of tenderness, pathos and at times of vehemence. A crescendo is an elation of an emotional impulse, which reaches its climax in intense feeling and then enters a depression of an emotion much like a wave on the bosom of the ocean rising and falling; it stands as the history of an emotional impulse. A sforzando marks a vio-lent emotional crisis. An abrupt crescendo, as two short chords at the end of a series of arpeggios in the presto move ment of the "Moonlight Sonata" of Beethoven, marks a crisis, a victory over passionate impulse.

Time forbids me to enlarge on this subject. To secure a feeling performance I have found it of great benefit to piano students to familiarize themselves with vocal music, because in vocal music the words are an index to the emotional expres-To play accompaniments to good vocalists is also of great educational value, as the accompanist must be en rapport with the vocalist so far as the emotional expression is con-cerned; hence such practice exercises discipline in emotional expression. To give pupils annually the benefit of piano recitals by eminent artists is also of the greatest educational value. One more thought. To play beautifully you must feel beautifully. To illustrate: A student of mine with a fair musical education played from an emotional point of view very acceptably for two or three years. During the six months, however, his emotional expression was distorted and paradoxical. I was for a long time unable to overcome these unsatisfactory features of his playing. By accident I learned this student had met with a series of distressful disappoint-ments. As soon as their effect had passed away and the clouds were once more lifted from his mental h he played again acceptably. To sum up, I contend that to become ideal pianists we must be capable to a high degree of grasping the intellectual and emotional content music, or, in other words, to develop to a high degree a disciplined musical nature; or, as the Germans would say, "Eine durch und durch gebildete musikalische Natur, ein fein gebildetes musikalische Gefühl oder Gemüth." Piano playing should be accompanied with a poetry of feeling, a poetry of

Perugini, the tenor, who has not appeared in public since his return from Europe, has accepted an engagem with the Clara Louise Kellogg Opera Company to sing in a series of fifteen special representations of "Faust," "Car-men" and "Martha." He will make his first appearance in the Boston Theatre on November 19 in "Faust," and will sing only in the larger cities visited by the company. Perugini will probably not be heard in this city before next March, and he is now considering offers from two managers to create parts in new operas to be produced here in the spring. The reports which have been circulated to the effect that he con templated abandoning the operatic for the dramatic stage and that he had been engaged for next season at Palmer's Theatre as a member of the stock company have no foundation what-

PERSONALS.

LEONARD LABATT.-Leonard Labatt, who has been secured by Mr. Carl Strakosch, manager of the Clara Louise Kellogg English Opera Company, as one of the principal tenors, arrived on the French steamer La Bretagne on Sunday, the 28th. Our readers and the musical public generally in America will be interested in learning a few facts concerning the career of this favorite of operatic audiences in Vienna. He made his début in Austria, assuming the rôle of "Vasco di Gama" in Meyerbeer's "L'Africaine," achieving at once a brilliant success, possessing, as he did and does now, a phe enal voice. He followed that by appearing as "Raoul in "The Huguenots," afterward taking "Manrico" in "Il Trovatore," in which opera he made himself famous, that rôle, as our readers are aware, affording splendid opportunities for display of eminent vocal ability. In 1876, Italian opera season in Vienna, the then impresario Maurelli, owing to the inability of his principal tenor to adequately perform the rôles assigned him, was enabled to secure Leo Labatt, who has ever since remained at the Imperial Opera House as the principal dramatic tenor. This European voca favorite will shortly make his début in Boston as "Manrico Verdi's "Il Trovatore," where he will unquestionably re peat his European triumphs.

RICHARD WAGNER'S FIRST LOVE.—It was the mother of Miss Lilli Lehmann, the harpist, Marie Lehmann, a member of the Magdeburg orchestra, who attracted the first love of the then youthful conductor of the Magdeburg Opera House, Richard Wagner. He was then just twenty-one years of age, and the passion for the harpist of his orchestra one evening so overpowered and absorbed him that he overlooked a cut in the score of Rossini's "Otello" which he was conducting and came very near throwing soloists, chorus and orchestra into a chaos of confusion. The dangerous harpist, however, saved the situation by energetically calling to the young conductor, who seemed to have lost his head, "Go on!" (in German Writer!) The audience, however, understood "Fire!" and a stampede was only narrowly averted through some quiet individual who, from the stage, explained that nothing had happened.

Marie Lehmann later on assisted Wagner, who was in needy circumstances, living at Zürich, by inducing Stöger, the director of the Prague Landes Theatre, at which she was then engaged, to buy from Wagner some of his operas. After considerable hesitation the director with a deep sigh went into his pocket and bought the rights of "Lohengrin" and "Tannhäuser" for the tremendous sum of \$\infty\$25.

FINCK.—The many friends of Henry T. Finck, the gifted musical editor of the "Evening Post," will be glad to learn of his progressive convalescence. He was very ill at Berlin a month or so ago, but is now reported as being nearly well and soon ready to start on his trip home. A characteristic line from him to one of his 'New York friends says: "I never knew how much of a Schopenhauerianer I was until I was at death's door."

Von Bronsart.—The directors of the "Allgemeiner Deutscher Musik Verein" have chosen General Intendant Hans von Bronsart, of Weimar, president of the society in place of Prof. Dr. Carl Riedel, deceased. Von Bronsart has accepted the honorary position. Court Conductor Edward Lassen has been chosen one of the directors of the same society.

CARPENTER.—Miss Nettic Carpenter, the violinist, will close her engagement in Paris on December 22 and begin an American tour about the middle of January.

SHE WAS A SUCCESS.—Miss Attalie Claire made her debut with the Boston Ideals as "Nancy" in "Martha" in Rochester, October 23. The press notices of the young artist's singing and acting were most favorable and flattering.

BIRDIE BLYE.—This charming artist has been giving some delightful recitals in the West, which have been much enjoyed by musical people. We well remember the furore created by Neupert's matchless rendition of Liszt's "Don Juan" fantasia. He taught it to Miss Blye, and she gives those grand orchestral effects in a masterly manner that astonish as well as delight. She has given whole recitals from Liszt and Chopin, besides selections from Schubert and Schumann, and Beethoven's sonatas, appassionata pathétique, op. 53, 31, 54 and others. She also plays Beethoven's E flat concerto, Chopin's E minor and F minor and Liszt's E flat. Miss Blye also plays the violin, and renders admirably Wieniawski's "Legende," Ernst's "Elègie," Vieuxtemps' "Reverie" and "Fantasie Caprice" and Beethoven's concerto and one of De Beriot's.

GUSTAV HINRICHS AND HIS FORCES.—Mr. Gustav Hinrichs, the hard working director and proprietor of the New American Opera Company, can congratulate himself on the success of his season's work in Philadelphia, which ended last Saturday. He has given the inhabitants of the Quaker City a series of good operas at reasonable prices, in an opera house that is simply a model for acoustics, coolness and comfort, and after a well earned vacation of three weeks he goes on the road with his troupe for an extended tour. A representative of The MUSICAL COURIER witnessed, last week, a performance of "Faust" which was a highly creditable piece of work, the orchestra and chorus showing admirable drilling,

and the superb and characteristic impersonation of "Mephistopheles" by Frank Vetta, whose noble bass voice and plastic acting would make him an acquisition anywhere, being especially commendable. It looks as if Mr. Hinrichs is solving the long vexed problem of opera sung in English being self sustaining.

CONDUCTOR AND DRIVER,—A "Musical Inquirer" wishes to know if the following slip from the "Evening Post" can possibly refer to our Anton Seidl:

Mr. Seidl seems to be a versatile person. The musical editor of the London "World" writes from Vienna: "As to the fiacres, they are the kings of all European (and American) conveyances, and Seidl, the famous Anton Seidl, is the king of those kings. To have him on the box of his carriage, with those two white horses with which he won all his races this year, and to fly over the ground as if you had Pheton's winged horses, only those who have enjoyed it can judge, and they will not easily forget it. But it is not easy to get him. Prince Kaunitz took him once—carriage, horses and all—to Paris for three months and paid him quite a fortune, but then he was the talk of all Paris."

We can safely answer that it is not our Anton, who, while he may wield the baton in ever so graceful a manner, has as yet never given Americans any exhibitions of his skill with the ribbons. The only "Phæton's winged horses" we have ever seen him drive belonged to a Frenchman, Mr. Camille Saint-Saëns by name, and we enjoyed the little symphonic gallop very much, although Mr. Seidl did drive a trifle too fast, particularly around certain musical curves, but, on the whole, it was an agreeable experience. No, "Musical Inquirer," Mr. Anton Seidl is not the king of drivers, but certainly a prince among conductors.

MAX HEINRICH. — Max Heinrich, the well-known singer, is settled in London with his family, and will be heard frequently during the season in Liverpool, Birmingham, Oxrord and London. His great success last spring in England has given him plenty of concert engagements ahead. He will also give some of his unique song recitals.

MACNICHOL.—Miss Lizzie MacNichol, who is-a pretty contralto, from Washington, and a member of the new American Opera Company, Gustav Hinrichs, director, has greatly improved in her singing during the past season, her performance of "Siebel" being quite a creditable piece of work.

Berlin Notes.

OUR Berlin correspondent sends the following

Several days ago we finally had the long hoped for first performance at the Royal Opera House of Wagner's "Die Götterdämmerung," which, on the whole, was a very good one. Ernst, as "Siegfried," was excellent, and Rosa Sucher, as Brüthilde," simply ideal. Sucher, as conductor, did wonders, for with only twelve rehearsals he accomplished a nearly perfect performance of so difficult a work as "Die Götterdämmerung" with such heterogeneous forces as those employed at the Royal Opera House, and under, certainly, not very favorable circumstances.

Deppe, the celebrated "Umschmeisshofkapellmeister," has finally been overthrown, to the great disgust of the royal intendant, Count Hochberg, his friend and protector, but to the delight of all good musicians, and certainly to the benefit of the musical cause here. The subscription concerts of the royal orchestra will henceforth be conducted by Sucher and Kahle alternating. Von Bülow conducts the Philharmonic concerts and Arthur Nikisch, the eminent Leipsic conductor, the series of "new subscription concerts."

The Philharmonic and the "Singacademie" have both been renovated, and it must be conceded that the former is now the best and most beautiful concert hall in all Germany.

Franz Rummel, the eminent pianist, who last week scored a most pronounced success at Dresden with his playing of the Beethoven G major concerto, will resume his interesting series of chamber music soirées. At the first one, which is to take place on October 23, the following highly interesting program will be interpreted:

The latter is a very rarely performed, exquisitely beautiful work. Rummel plays at these, as he does in all other concerts in Europe, the Steinway piano.

Mrs. Amalie Joachim will, at her concert at the Singacademie on the 31st inst., produce among other things for the first time in public Brahms' new "Gypsy Songs," for mixed voices.

Kapellmeister Meyder last Monday at the Concerthaus introduced to the Berlin musical public for the first time Raff's symphony entitled "Winter." It failed to please or even to leave a deep impression.

— Manager John E. Pinkham, of Boston, announces that the "Back Bay Series of Popular Concerts" will begin on Thursday, November 22, at Mechanics' Hall, Boston, twenty afternoon public rehearsals and twenty evening concerts making the series. An orchestra of seventy-five musicians is promised, with Mr. F. Van der Stucken as conductor, Mr. Arthur Weld as associate conductor and Mr. Arthur W. Thayer as chorus master. Manager Pinkham announces the engagement of many eminent soloists, and states that works for chorus and orchestra will be given during the season.

The Paris Academy of Music.

MR. SABATIER, the Deputy of Oran, lately proposed the suspension of the national subvention to this establishment. He stated that the opera as now managed by no means corresponded to the views that presided over its foundation. The Academy of Music was in a state of decadence; not only were the leading artists unworthy of the house, but the scenery and costumes did not satisfy the artistic demands of to-day or of the subvention made by the Government. What made the affair worse was that the state had no control over the opera; it had, however, to pay. The only way, in his opinion, to remedy the evil was to suspend the subvention for six or twelve months till the directors became amenable. All the members of the Budget Commission agreed with him as to the deplorable condition of the Academy, but only three voted for his proposition, the majority not wishing to run the risk of having no opera during the exposi-

Mr. Caslant, once an inspector of the opera, has written an interesting article on the present situation. He proves by figures that there ought to be, and that up to the present there has been, an annual profit of 100,000 frs. As the present directors, Ritt and Gailhard, are inconceivably economical, they must take in more—in fact, since November I, 1884, to November I, 1887, Caslant proves that they have pocketed 324,-304 frs. 10 centimes.

The material, that is, machinery, scenery, costumes, &c., which the directors have the use of, cost in 1874 2,400,000 frs. It is now in a piteous state. The costumes are worn out, the machinery lamentable, the frames of the scenery decayed, even the flooring is so used up that in places the planks are only half a centimetre in thickness. It will soon be necessary to expend 1,000,000 frs. in restoring things to their proper condition.

Caslant proposes the nomination of a director paid by the state, to run the opera for the benefit of and at the expense of the state. He reckons that next year, being the exposition year, a manager, entering on his functions on November I, ought to make up to the end of 1889 a profit of 500,000 frs.

The German Press Club Benefit.

THE following is the program of the benefit tendered to the German Press Club last Sunday evening at the Academy of Music

	at the Academy of Music:
	Overture, "Euryanthe"
	Concerto in A Franz Liszt
	Mr. Conrad Ansorge,
	Air, "Elizabeth," "Tannhäuser"
	Air, "Undine"
	"Noch ist die Bluehende, Goldene Zeit" Max Spicker
	Beethoven Maennerchor, a capella. Director, Mr. Max Spicker.
ı	Air, "Max," "Freischütz"
ı	Mr. Max Alyary and Orchestra.
1	Gypsy melodies (violin and orchestra)
	Mr. Max Bendix.
1	Air, "Mignon"Ambroise Thomas
	Miss Helene von Doenhoff and Orchestra.
I	Humorous sketch
ł	"Selected"Miss Belle Urquhart
ı	Harrigan's Garden City Quartet.
1	"Suomi's Song" Mair
1	"Winter" Kremser
Ì	" Deep in the Valley " Herbeck
ı	German Liederkranz. Director, Mr. Reinhold L. Herman.
١	Air Miss Bertha Ricci
1	Topical song
1	Portraits of famous men
I	Serio-comic sketches
1	To be concluded with Mr. Amberg's German company, producing:
1	"Nur Zwei Glaeschen" Friese, Haak, Wilke
1	Musical Conductor

"For Sweet Charity's Sake" read the heading of the neatly prepared book, and the well filled house testified the appreciation of the public for the good things, musical and otherwise, spread before them by the artists who volunteered their services on this occasion.

Under the management of Mr. Alexander Com

The singing of the Liederkranz, Arion and Beethoven Maennerchor societies, under their respective conductors, gave great pleasure, Max Spicker's effective chorus, "Noch ist die Bluehende, Goldene Zeit," being particularly well received.

Both Conrad Ansorge and Max Bendix distinguished themselves by their fine solo work, and Mrs. Herbert-Foerster and Miss Helene von Doenhoff were tumultuously applauded, while it goes without saying that Messrs. Fischer and Alvary were received as these old favorities always are.

Mr. Spicker bore the brunt of the conductor work of the evening, and acquitted himself in a manner worthy of the highest praise. Altogether it was a pleasant affair, and the program appropriately ended with a cleverly acted one act comedy, "Nur Zwei Glaeschen."

— The opening concert of the Ovide Musin Concert Company took place at Norfolk, Va., where the favorite violinist and his company, consisting of Mrs. Anna Louise Tanner, soprano; Whitney Mockridge, tenor, and Edwin Shonert, pianist, received a warm welcome from a large audience. The company sings at Quebec next Friday evening.

HOME NEWS.

- -Mr. Ovide Musin, the well-known violinist, who recently arrived from Europe, left on an extended concert tour last Monday.
- -Mr. Frank Van der Stucken's second classical concert takes place at Chickering Hall at 3:30 this afternoon. The program is excellent.
- -Louise Sturgis, a young soprano, pupil of Stockhausen and De la Grange, has lately arrived from Paris, and will soon be heard in some of the larger concerts.
- -The tour of the Boston Quintet Club through Colorado and Kansas promises to be one of the most successful ever known in the history of chamber music organizations.
- At the request of her many friends in Boston, Mrs. William H. Sherwood will give three piano recitals at her residence, 288 Newbury-st., on the afternoons of November 15, 28 and December 13.
- -The Columbus, Ohio, Maennerchor, which was organized forty years ago, celebrated its anniversary of that event, October 24, by a "Stiftungsfest." The club was directed by Herman Ebeling, and Miss Emma Ebeling and H. F. Schmidt were the pianists of the occasion.
- Among recent arrivals of artists should be noted that of Miss Madge Wickham, a young American violinist who studied with Joachim and met with great success in concerts given throughout Germany. Miss Wickham is a very tall and pretty brunette; as a performer she is understood to ng to the corps of players that Germany has qualified for artistic work the world over.
- -Moritz Rosenthal, the Roumanian pianist, and Master Fritz Kreissler, the youthful violin virtuoso, are aboard the Aller, which left Bremen on last Wednesday, and they will arrive here in a day or two. The American début of these performers will be effected at the Boston Music Hall Friday evening, November 9, the first Rosenthal concert in New York occurring at Steinway Hall on November 13.
- -The Boston Symphony Orchestra, Wilhelm Gericke, conductor, will give four concerts at Steinway Hall on the evenings of Tuesday, December 11, 1888; Tuesday, January 15, 1889; Tuesday, February 12, 1889, and Tuesday, March The co-operation of distinguished soloists has been arranged for, and the programs will be worthy of critical consideration. Subscription tickets for the four concerts may be had at Steinway Hall from to-morrow on.
- -The first concert of the Symphony Society will be given at the Metropolitan Opera House next Saturday evening preceded by the customary public rehearsal on Friday afternoon. The program consists of Bach's concerto, for strings with violin obligato, No. 1 in F; Haydn's symphony in G (No. 8, Peters) the overture and the finale of Act II. of Mozart's "Die Entführung aus dem Serail," and the "Eroica" symphony. The Mozart music will be something of a novelty. The ists engaged for its performance are Mrs. Theodore Toedt Miss Ella Earle), Miss Traubmann, Theodore and Mr. Mittelhauser. The violin obligato of the Bach concerto will be played by Mr. Gustave Dannreuther, who has recently become concertmeister of the Symphony Society or-
- -The New York Philharmonic Club announces its eleventh season of four concerts, to be given at Chickering Hall November 27, January 8, February 26 and March 26, At the first concert a new quartet of Rheinberger and the Hummel septet, for plano, flute, oboe, horn, and strings, will be given; also a romanza and scherzo expressly composed for the club by Dudley Buck. Novelties in the shape of sextets from Philip Scharwenka, E. Kretschmar and Max Bruch, besides a number of smaller compositions by Moszkowski, Jouvy, Nicodé and Heinrich Hofmann will be heard during the season. The artists appearing at the first concert, besides the club, are Miss Louise Sturgis, alto; Richard Hoffman, piano; Joseph Eller, oboe; Carl Pieper, horn, and Mrs. Carl E. Martin, accompanist.
- -- Many of the artists engaged for the approaching season of grand opera in German at the Metropolitan are on their way, and the remainder sail in a very few days. Grienauer, the baritone, Miss Vergé, the leading danseuse, and the chorus and corps de ballet were aboard the Werra, which arrived last Monday. Several of the performers come by the Saale, which leaves Germany to-day. Mrs. Moran-Olden and Perotti, the tenor, have taken passage on the Lahn, sailing November 14, and Miss Bettaque is booked by the Werra on November 17. Regular rehearsals begin at the opera house on November 5. The first invoice of "Rheingold" scenery and properties has just come to hand, and among the latter are the famous Rhinemaiden "wagons," means of which the natatory movements of the water nymphs are happily reproduced. The scenic artists of the establishment are busy on the sets for "L'Africaine." Work, it will be noted, has begun in earnest.
- -Eighty of the fresh voices of Newark met Octo ber 13 in the parlors of the First Baptist Church and organized themselves into a vocal society to be called the Cecilian Choir. Mr. E. M. Bowman is the projector and real head of the or ganization under the auspices and financial support of the

First Baptist Church. It has been Mr. Bowman's purpose ever since he came to Newark to organize a large choir on the basis of a musical society, having proper officers, a constitution and by-laws, and a well defined policy as to the class of works to be studied and rendered in public. The present effort is the outcome of that intention and the prospects are very encouraging.

During the last three weeks Mr. Bowman has examined about 150 voices, carefully rating their merits with regard to compass, power, quality and reading ability, and has now on his books the names of over 100 singers available for the plan he has in view. By virtue of the constitution adopted last evening the society will be limited to 100 members.

The evening began with a brief rehearsal of two numbers in Gaul's beautiful cantata, "The Holy City," in which the singers developed a freshness of voice and power of sound which bespeak great things in the future. Rehearsals will be-gin at once and the first work rendered December 30.

The proposed constitution and by-laws were then read by Mr. Bowman, and, after due explanation and discuss unanimously adopted as read. The following officers were

- then elected to serve one year:
 S. S. Sargeant, president; Rev. Dr. W. W. Boyd, first vice president; John D. Peddie, second vice-president; E. M. Bowman, conductor; W. F. Sayre, recording secretary; R. T. Rorrick, corresponding secretary; George B. Cornish, trea-urer; Ira Keller, librarian, with J. V. Haring, Charles H. Canfield and Samuel Ennis, Jr., assistant librarians; Rev. Dr. Boyd, E. M. Bowman, S. S. Sargeant, T. B. Peddie, J. N. Arbuckle, Dr. Fayette Smith, Mr. Kilpatrick, John D. Peddie and A. K. De Lemos, board of directors .- The New-
- -Italo Campanini was the first passenger to walk down the gangplank of the French steamer La Bretagne last Sunday afternoon. Mrs. Campanini was his only companion. mpany will sail from Havre next Saturday in La Gascogne, except Del Puente, who sails to-day by a North German Lloyd steamer. His company consists of Miss Clementini de Vere, prima donna soprano, Mrs. Fabbri, dramatic soprano; Miss Marie Groebl, contralto; Mr. Stehle, tenor; Mr. del Puente, baritone; Mr. Carbone, basso buffo; Mr. Bologna, basso; Mr. Farrari, pianist and accompanist. Besides Miss Groebl, there will be one other American in the company-a violinist, yet to be selected. Campanini will be heard in only three concerts in this city before the middle of March. day and Saturday, November 16 and 17, his troupe will give entertainments in Steinway Hall, and then will enter up tour of four months and a half. After a brief season in Boston they will go to Canada, taking in the principal cities of northern New York by the way. Thence he will make the round of the leading Western and Southern cities to Texas, where he will give thirteen concerts. He has never been to the South, and that is to be especially his field this season.
- The following is the program of the concert to be given by the Zöllner Maennerchor, Arthur Claasen, co ductor, at the Amphion Academy, Brooklyn, November 11

Overture, "Meeresstille und glückliche Fahrt"Mendelssohn-Berthold Orchestra.
Maennerchor, "Festgesang"
Soprano solo, "Arie Tannhäuser"
Doppelquartet, "Staendchen"Ludwig Liebe
Violoncello solo, "Andante und Tarantelia"
Maennerchor, "Scheiden und Meiden"
Ungarische Rhapsodie (No. 11)
Bariton solo, "Wolfram's Anrede aus Tannhäuser" Richard Wagne Carl Steinbuch.
Maennerchor, "Waldmorgen"
Liebeslied (Neu)
Frühlingslied für Sopran und Violoncello
Frithjof auf der See, aus "Frithjof"
Carl Steinbuch, Zöllner Maennerchor, Orchestra.

- -For the American début of Mr. Moriz Rosenthal. the Roumanian piaco virtuoso, and of Master Fritz Kreissler, the young violinist, at Music Hall, Boston, on Friday evening. November 9, the program will be as follows: 1." Oberon "overture, Weber, orchestra; 2. Concerto for violin, Mendelssohn Master Kreissler and orchestra; 3. "Toreador and Andalouse, tein, orchestra; 4. Concerto in E flat major for piar Liszt, Mr. Rosenthal and orchestra; 5. (a) Nocturne, Chopin, (b) Mazurka, Wieniawski, Master Kreissler; 6. (a) Waltz, (b) Chant Polonaise, Chopin, Mr. Rosenthal; 7. Spring melody, Grieg, orchestra; 8. Fantasia on themes from " Liszt, Mr. Rosenthal and orchestra; 9. Hungarian March, Schubert, orchestra. Mr. Walter Damrosch will conduct
- -The Philharmonic Society, of Dayton, Ohio, begins its fifteenth season with a performance of "The Messiah," with Misses Ella J. Kneisly, soprano; Alice Vose, contralto, and Messrs. Fred. Jenkins, tenor; C. B. Ellmwood, bass, and Arthur Dorey, organist. Mr. W. L. Blumenschein is the
- -Richard Burmeister gave his first piano recital, devoted to the works of Beethoven, at the Peabody Institute, Baltimore, October 26. He played the following sonatas by the great master: Op. 10, No. 3; op. 27, No. 2; op. 53, with

- finish, fire, breadth and delicacy, and to a large and appreciative audie
- -Mr. Anton Seidl has been engaged as director of Choral Club of this city. Two concerts will be given during the sea
- -The Chicago Chamber Music Society has finally decided to discontinue its organization, and therefore the five concerts advertised by it will not occur.
- -Mr. Conrad Ansorge, the pianist, although advertised as being at the head of the piano department of "Dr." Eberhard's Grand Conservatory of Music, has nevertheless no connection whatever with that concern.
- -Miss Mary Howe and Louis Maas concertized in Springfield, Mass., last week before an immense audience. Special trains were run to Springfield the evening of the co cert to accommodate the large number of people who attended from adjacent towns.
- -Mr. Louis C. Elson is to deliver his popular lecture on "Ancient English Ballads and Ditties," School, near Philadelphia, November 15, and in Farmington, (Conn.) Academy, November 23. He will shortly make a lecture tour in Michigan.
- -On the afternoon of Wednesday, November 7, will begin a series of popular concerts in Boston, nom for iuveniles, but adults will find them very enjoyable. Music Hall ought to be crowded at these excellent opportunities to hear Mr. Gericke and his orchestra in light music. The program will include the overture from "Zampa;" Moszkowski's suite in F. No. I. op. 39; waltz and pizzicato polka from "Sylvia," Bizet; "L'Arlesienne, No. 2," and a march from "Tannhäuser," Mr. George J. Parker will be the soloist.
- -A musician, first-class violinist, who has had many years' experience as conductor of opera and concerts, wishes a situation as conductor of an orchestra, amateur or professional, or of a vocal society. He is not adverse to settle in some larger town outside of New York, where he could also do some teaching in violin and piano, instrumentation and composition. First-class references to be had at the office of THE MUSICAL COURIER, in the care of which letters may be addressed to G. L.
- -Mr. Frank de Rialp, the well-known singing teacher, is forming a choral society that will materially differ from other organizations of the sort, since he will first train the members of it in the fundamental rules of singing, such as the proper emission of tone, and the imposition of the voice before attempting to sing a composition. In a word, he will carefully attend to those very important requisites of a good singer which are so often neglected in most societies, where the choral work is sung without any preliminary training. Ladies and gentlemen desiring to join this choral society will find circulars at all the principal music stores containing all necessary information.

M. T. N. A.

Editors of The Musical Courier

**T N October 26, 1888.

N our preliminary report, which was published a short time ago, there was an error in regard to dates when composers should send in their works. The new constitution says: "Compositions may be sent at any time, but must be in the hands of the chairman of the board before February

Composers will please take notice of the above rule and act accordingly. CALIXA LAVALLÉE. Chairman of Program Committee.

Edmund Yates on Patti.

THE directors of that essentially immoral establishment, the Paris Grand Opera, have vainly attempted to create a sensation by announcing with much transparent puffery that the role of "Juliet" in Gounod's opera will be created by Mrs. Patti, now in the forty-sixth year of her age, and several times retour d'Amérique.

If Mrs. Patti wishes to avoid bitter disappointment, for which, however, she may find herself compensated by gold, she will not sign at the Grand Opera. The whole press will be against her, and none but the Spanish South American colony will applaud her. Paris, decadent as it is, is not yet comparable to Chicago or Buenos Ayres

A souvenir of a concert which the traveling diva gave at the Eden a few years ago is still fresh in our memories. member the mediocre program, the beggarly troupe, the baton of lackeys that brought in bouquets, the noisy claque all the vulgar tricks that Barnum, Strakosch and Abbey have invented to excite the foolish enthusiasm of exotic audiences.

We remember her voice, that had then lost the exquisite freshness of former years. We remember the tricky virtuosité placed always at the service of maccaronic music.

We remember the regrets of critics and melomaniacs as they reflected that La Patti had never devoted her wonderful natural gifts to the glory of the art; that of her passage across the firmament of music there would remain but a vague souvenir of a wandering star, a melodious acrobat who never created a single rôle, in the decline of her talent and beauty. It is more than absurd for Mrs. Patti to dream of astonishing Parisians by creating "Juliet,"-" Tribune."

Latest from London "Figaro."

The Carl Rosa Company will next week start their season at the Theatre Royal, Birmingham, opening with "Robert the Devil," which will be given twice, and closing the week with "The Jewess."

The Augustus Harris Opera Troupe opened at Edinburgh on Monday, but Mr. Ravelli was ill, and the part of "Don Ottavio" in "Don Giovanni" was undertaken without rehearsal by Mr. Caprile.

Mr. J. W. Turner's English Opera Company made a successful start at Glasgow on Monday with "Maritana," Miss Josephine Yorke, formerly of the Carl Rosa Company, playing "Lazarillo,"

Music lovers will be interested to hear that Sterndale Bennett has just commenced business as an art photographer at Broad-st., Birmingham.

The German papers say that several manuscripts belonging to the late Mrs. Jenny Lind, including one of Beethoven's, have been deposited in the library of the High School of Music, Berlin,

Peter Cornelius' opera, "The Barber of Bagdad," which Liszt about thirty years ago tried at Weimar with disastrous results, has been successfully revived at the German Theatre at Prague by Mr. Neumann, formerly director of the German opera in London.

Juvenile prodigies, even when fully wound up, do not always work properly. At a church in the country a three year old girl was engaged to sing as soloist in the choir, but to the surprise of parson and congregation she started "Go tell Aunt Nabby," which were the words she had been taught by some wicked nurse to the tune "Greenfield."

Mr. Planquette's comic opera, "Paul Jones," which will be given in January at the Prince of Wales' Theatre by the Carl Rosa Light Opera Company, will have a trial trip in the provinces. It will be produced next month either at Liverpool or Bolton.

We must accept, with what is sometimes called "all reserve," the again reported intention of Mr. Lloyd to abandon the concert room for the stage. Mr. Lloyd has more than once received offers from Mr. Carl Rosa and Mr. Mapleson, and only recently from Mr. Harris, and has wisely declined them. Having escaped from the enervating influence of the opera house for so many years, he is hardly likely to start his career as an operatic love making tenor at the tolerably mature age of forty-three.

The Mr. Lamperti, who was to have taken Covent Garden for a season of Italian opera, beginning next Saturday, is, if I do not mistake, Mr. G. B. Lamperti, a son of the venerable singing teacher who was the master of Albani, Artôt, Catherine Hayes, Campanini, Sophie Löwe and Sophie Cruvelli. Mr. Lamperti, the son, was also himself a successful professor, first at Milan and afterward at Dresden, and he was the teacher of, among others, Mrs. Sembrich and Mrs. Hastreiter. The winter operatic idea is, however, now, I believe, entirely abandoned, at any rate so far as Covent Garden is concerned.

The special novelty of the first Crystal Palace concert Hamish McCunn's ballad overture entitled "The Dowie Dens o' Varrow." Mr. Manns may fairly claim to 'discovered" Mr. McCunn, and, at any rate, he gave that gifted young Scotsman his first important hearing. was therefore fitting that the ballad overture-which had only once before been given, and that in the privacy of the studio of the eminent painter and Mr. McCunn's future father in-law, Mr. Pettie—should first be performed in public at the Crystal Palace. The "Dowie Dens," program music pure and simple will probably be ranked as high as anything that the young Scotsman has given us. The music, which is en-tirely for orchestra, follows and illustrates the story exactly. First we have the two brothers-in-law John Scott and Walter Scott-gentlemen of the Vale of Ettrick, and one of whom is said to have been an ancestor of Sir Walter Scott-quarreling over a drunken feast. The first subject proper of the overand its development tell the tale of the dispute and of the challenge which followed. A lovely melody, which though we are assured is original, has all the quaintness of an Scotch ditty, is first announced by the oboe, and it stands for the warning voice of the young laird's wife :

O stay at hame, my noble lord, O stay at hame, my marrow; My cruel brother will you betray On the Dowie houms o' Yarrow

A stirring war scene, formed, of course, out of the materials already announced, tells of the betrayal, indicates how the laird found nine of his brother-in-law's followers at the rendezyous, how he struck down five and wounded the rest, and how the detestable traitor

came him behind-And ran his body through.

Glimpses of the lady theme occur through the fight, as though | refusing to appear at the second performance of "Le Pré aux

to indicate the warning so courageously unheeded, and at its conclusion comes a full pause, telling of the hero's death. Then we have the coda, in which the second or lady subject indicates how the devoted wife—

She kissed his cheek, she kaimed his hair,

She kissed his cheek, she kaimed his hair, She searched his wounds all thorough; She kissed them till her lips grew red On the Dowie houms o' Yarrow.

And as the music dies away we know that the soul of the broken-hearted wife has gone to join her lord. So thoroughly Scottish a story, treated in so essentially Scottish a manner, even apart from the dramatic power and technical ability therein displayed, can hardly fail to be acceptable at a time when national music is pre-eminently in fashion.

FOREIGN NOTES.

....In the year 1887 3,009 new musical publications were issued in London

....Czibulka's "Glücksritter" has been given at Hamburg with more success than in Berlin.

....The number of classes at the Paris Conservatory will be reduced and no new pupils admitted this year to the piano class.

....Jean de Reszké will create the role of "Ascanio" in the new opera of Saint-Saëns', and Mrs. Ading will be the interpreter of the "Duchesse d'Etampes."

.... Auteri has entirely rewritten the orchestration of his opera "Stella," which will soon be produced in its new form in one of the leading cities of Italy.

....Franz Erkel, the conductor of the orchestra at the National Opera, Buda Pesth, has retired, and Gustave Mahler, of Prague and Leipsic, is to be his successor.

.... A parody on "Aida" has been played at the Quirino Theatre in Rome, but the compiler ruined his efforts by being too serious. If fooling is to succeed it must be thorough.

.... Alphonse Duvernoy has completed the music of the first act of a grand opera which he is writing in collaboration with Camille du Locle, It is entitled "The Duke of Athens."

....The "Pearl Fishers" will be represented for the first time in England in the coming Covent Garden season, under the management of Harris, with the tenor De Reszke and the baritone Lasalle.

....Ed. Hanslick after seeing "The Three Pintos," at Munich, exclaimed: "This is not 'The Three Pintos,' it is onethird of Pinto. There is only one-third Weber in it, and the three Pintos turn out to be only one Pinto."

....It is said (with truth it is understood) that Mr. Jean de Reszké receives in Paris precisely the same sum per month as he receives per week in London, and is offered per night in the United States.—London "Figaro."

....King Louis of Portugal plays the 'cello. He plays it right royally. "Unfortunately my teacher, Casella," he remarked, "treated me like a king, not like a pupil. I once asked him how to play a passage. 'Kings can do as they like,' was his reply."

....Benjamin Godard's opera, "Jocelyn," has been produced at the Théatre Lyrique, Paris. The mise-en-scène, writes the "Ménestrel," was as poor as if it had been produced at the Grand Opera, and the presence of Capoul in the title rôle is delicately described as not being beneficial.

....Jeanne Durand, first prize for singing at the conservatory in 1887, and for opéra comique in 1888, made her début at the Paris Opéra Comique in "Le Pré aux Clercs." She sang the air of the second act with the perfect talent of an experienced singer, consummate taste and a pure style.

....Bulow conducted the first season concert at Bremen on the 9th ult. with pronounced success, the soloist being the eminent young German pianist Emil Sauer, who pleased immensely. The orchestral pièce de resistance was Moszkowski's "Cortège," which had to be repeated.

....At the Brussels Monnaie Theatre Wagner's "Meistersinger" was produced with tremendous success for the first time in French last week under Joseph Dupont's conductorship. In December they intend to produce "Lohengrin" and by the middle of January "Siegfried" at the same theatre.

.... The heirs of Boieldieu are negotiating with the Opéra Comique, of Paris, for the purpose of having that composer's charming and last opera, "Deux Nuits," written in 1829, produced once more. The original libretto, by Bouilly and Scribe, is to be revised by Jules Barbier, who rendered the same service to Cherubini's "Deux Journées."

....Mrs. Casimir, the creator of the rôle of "Isabelle" in "Le Pré aux Clercs," died lately at the age of eighty-five. While a pupil at the conservatory she married Casimir Campen, who made his début at the Opéra Comique in 1821 as "Blondel" in "Richard Cœur de Léon," and made her own début three weeks later in "Maison à Vendre." Her career at the Opera Comique was capricious and fantastic; clandestine departures, unexpected flights, refusals to sing rendered her famous. She was the indirect cause of Herold's death by

Clercs." After a long eclipse she made a reappearance in 1858, when, in spite of age and an adventurous life, she still displayed some freshness and charm in her voice.

.... A number of H. Hofmann's new works were given at the last Berlin Liedertafel, among them a choral composition, "Harold's Brautfahrt," in which Bulz took the baritone part.

....The writing desk at which Carl Wilhelm composed "Die Wacht am Rhein" was recently bought at auction by the Crefeld Liedertafel, of which society Wilhelm once was the conductor, for the sum of 335 marks (\$80).

....Some months ago a prize was offered at Turin to Italian composers for a score for a two act opéra comique written by Ugo Fleres. There were seventeen competitors, and Scarano, a Neapolitan composer, was victorious. The work will be produced at Turin next month. It is called "A Cup of Tea."

....The destruction of the houses in the Rue San Simone, at Milan, has involved the destruction of No. 15, where, in 1839, Verdi installed himself with his wife, Margherita Barezzi, and his two children, Carletto and Virginia. It was while he was here that he had his first success with "Oberto" at La Scala, and that his three loved ones died and "Giorno di Regno" failed.

....The first opera concert given by the Russian National Opera Company, in Albert Hall, was to a very thin audience, and was pronounced painfully slow. The orchestra of pianos, twenty-four of them being played upon by fortyeight young women, produced some surprising effects in the novel character of the tones produced.—"Sun."

....The Highbury Philharmonic Society has issued its prospectus for the coming season. Five concerts will be given at the Highbury Athenæum under the direction of Mr. G. H. Betjemann. The chief works announced for performance are Rossini's "Moses in Egypt," Mendelssohn's "Loreley," Macfarren's "May Day," Berlioz's "Faust" and Dudley Buck's "Light of Asia."

....Italy would seem to be singularly incapable of producing that excellent thing, a large salary, if we may judge from two advertisements in an Italian paper. One announces that there is a vacancy in the Cremona Band for a second clarionet, whose annual salary will be 250 frs.! The second states that the post of organist in a parish church at Udino is vacant, the yearly emoluments of which amount to the regal sum of 311 frs. 12c. One would like to know on what basis this last curious amount is calculated.

.... Messrs. Novello have at last settled the list of works for performance by their choir. It will include Dr. Parry's "Judith," December 6; "Messiah," December 18; "Elijah," January 23; Dr. Mackenzie's "Dream of Jubal," a Psalm by Saint-Saëns, and Weber's hymn "In Constant Order," February 26; Mr. Dudley Buck's "Light of Asia" and Mr. Hamish McCunn's "Lord Ullin's Daughter," March 19; and Händel's "Saul," with additional accompaniments by Mr. Prout, April 9. Dr. Mackenzie's ode, "The Dream of Jubal," is, of course, the work specially written for the Jubal-ee of the Liverpool Philharmonic Society, and it will first be heard in Liverpool.

....Haydn writes in his "Autobiography" that "he spent a happy" time at Castle Weinzierl with Count Fürnberg." As there are at least twelve parishes in Lower Austria having the name "Weinzierl," and as several of them have castles within their limits, there has been much doubt as to which of them was the one where Haydn stayed and where, to use his own words, "he made his first attempt at quartet writing." A manuscript recently discovered has shown that Castle Weinzierl, near Wieselburg, was the place, and that Haydn was a visitor there to a Count Fürberg, in the years 1757-9, and a tablet stating these facts has lately been put up in the music room of the castle, which is now an orphanage.

....Several Continental journals speak in the highest terms of a new oratorio, "St. Francis," produced at Malines by a young Belgian composer, Edgar Tinel, and with such brilliant success that a repetition of the performance for the following week was at once arranged. The work, the words of which are by L. de Koninck, is in three parts—the life of St. Francis in the world and his renunciation of it; his religious life; his death and exaltation. The music of Mr. Tinel is said to display very extraordinary ability and a consummate mastery and appreciation of all that is good both in the old and new styles of sacred music; and the conclusion of Part I., where the saint, alone in the silence of the night, listens to the heavenly voices which summon him and chant his renunciation of the world, is said to be worthy of comparison with the style of the great masters.

It was at the "Flying Dutchman" one night. The opera has reached the moment when the "Flying Dutchman" comes face to face with "Senta," whose mysterious attraction to his destiny even before she met him has foretold the end. They look in one another's face as the music of the orchestra portrays the emotions that stir the heart of each. It was in the midst of this beautiful passage that a voice was heard to remark with nervous excitement, "Oh, what a pity—she's forgotten her part."

New Music.

Homer N. Bartlett is a composer who needs no introduction, as his piano compositions have been long and favora bly known, some of them indeed being great favorites in the concert room.

G. Schirmer has recently put forth the following new compositions of Mr. Bartlett's: "Tendresse," morceau melodieux, is for piano and belongs to the category of salon music, used, however, in no invidious sense, for it is especially adapted for home performances, not being too difficult and de cidedly melodious.

A "Saltarello," whose theme is quite simple, almost trivial, on being played through develops into a somewhat difficult composition with several interesting harmonic changes. It is both showy and brilliant.

"Grande Marche Militaire" is evidently intended for a band, but is playable on the piano nevertheless.

Two sacred songs by the same composer, "Refuge of My Soul "and "Come Unto Me," are both well written and well adapted for the purpose in view.

A very pretty and taking song is "Come to me. Dearest," for soprano or tenor, which recommends itself particularly to

The same may be said of the song "I Hear the Brooklet Murmur," in which, however, the harmonies and ideas are on a higher plane than in the other songs.

Schirmer also publishes a quartet, "Ofttimes a Strain of Music," for women's voices and a solo quartet, "Jack Horner, for mixed voices, both with piano accompaniment by Mr. Bartlett.

William A. Pond & Co. are the publishers of three etudes of Mr. Bartlett's-" La Rêve," "Le Crepuscule," "La Grace "-all extremely graceful and melodious and all stamped with the hand of a skillful and refined pianist, Technically they are difficult, and are excellent studies for style and ex pression.

Sebastian B. Schlesinger is a very talented composer. although an amateur, whose compositions have often been favorably reviewed in THE MUSICAL COURIER. Augener & Co., of London, have published "The Skylark," a song, which is a fair specimen of Mr. Schlesinger's skill, being admirably harmonized and full of melody.

W. D. C. Böteführ publishes a German song by Wilhelm Berwald, which disarms criticism by being denominated "Beautiful" on the title page.

A. S. Barnes & Co. have published a child's song book which contains many pretty songs for schools and home

William Rohlfing & Co., of Milwaukee, are the American publishers of the compositions of Hugo Kaun, of Milwaukee, some of which have already been reviewed in these columns.

Mr. Kaun has sent us some of his work of various opuses so that a fair estimate can be formed of it. A sonate, op. 2. is evidently a production of the composer's student years, for while it shows hard work and an adherence to the traditional form, little or no inspiration is visible. The slow movement and the scherzo intermezzo are less labored and more melodious than the rest of the sonate. Mr. Kaun has nothing new to say, and, as the Irishman said, "He says it."

The menuett, op. 8, is a pleasant piano piece, of no particu In the mendert, op. 5, is a pleasant panto piece, of no particular originality. The rhythms are, however, effectively contrasted and by no means easy. The form, it is needless to say, has been thoroughly exhausted long ago.

In the "Variations," op. 21, the composer appears to better advantage, as they show cleverness of invention, and the

theme, an original one, is very well treated. But who cares for variations nowadays?

Mr. Kaun has written a "Vier Stimmiger Frauenchor," with piano accompaniment, and calls it "Moonlight," and it is by far the best of his compositions we have seen yet, as it is well written, no little scholarship being displayed and is full of sentiment and melody.

The symphonic poem, "Vineta," for full orchestra, by the same composer, we prefer to speak of at some other time.

Mr. Kaun has undoubted ability, but it is as yet too pedantic and mannered. When he gets more freedom of style he will doubtless do some good and, let us hope, more interesting

Mr. S. B. Mills has dedicated some pleasing improvisations on Welsh melodies to Miss Lulu Veling, the young pianist. William A. Pond & Co. are the publishers.

Mr. Walter O. Wilkinson, whom we have often spoken of favorably as a composer of ability, has written a Christmas anthem entitled, "There were Shepherds," which is full of melody and harmonically shows an advance on his other compositions of the same character. George Molineaux, 819 Broadway, is the publisher.

Oliver Ditson is the publisher of a song, "Amina," words by D. Benlisa and music by M. Castellanos, the wellknown pianist.

W. E. Chadwick, of Waterville, Me., is the composer of an 1888 grand march, which he publishes himself.

Silas G. Pratt, the Chicago composer, has published through Lyon & Healy a set of six soliloquies dedicated to Teresa Carreño, which are, to quote the composer himself,

written for amateur pianists who require earnest pieces of moderate difficulty, requiring less technical skill than thought and are offered as an experiment in that sense.

Election Pointers.

An impecunious singer who is constantly compelled to pawn his watch cannot be much of an artist, for he can't keep

BY MOONLIGHT.

Mr. B .- "I think I fancy guitar music best by moonlight. don't you think it lovely?"

Miss L. (of Chicago)—"Ay, yes; his waltzes are certainly divine, are they not?"—/udge.

It was according to the eternal "feet "-ness of things that the essay on the "Properties of the Pedal" should be by A, Foote.

In the album of a musical student:

Within your life's great "harmony May there be no "suspension;" And, when you wed, ob, may it be A fine "two-part invention May joy be ever "dominant '

And life be one ovation ; And may you never, never find
A single "cross relation."—Musical Herald.

There is a cornet player in a rural Maine brass band who an strike a higher note on his instrument than any cornetist in the country. He is six feet and ten inches in height. If any w above him without getting on stilts let's hear from -Lewiston Journal. him

Dominie (to choir leader) - The collection this morning, Mr. Hotwater, was very small, and I am sorry to say that I think the meagreness was largely due to you.

Choir leader-Largely due to me, sir?

Dominie-Yes. Hereafter, while the plate is being passed, I wish you would try and make a better selection of music than "Salvation's Free."

At an amateur concert: Fogg-" Professor Schneider, how did you like the little German song Miss Howler ust sang?"

Professor—"Wos Cherman song? I deedn't hear him." Fogg—"Why, deuce take it, man! Didn't you hear that

pretty melody, 'Du bist wie eine Blume?'"
Professor—''Oh, ya! dot was a Cherman song; but dot vas not Cherman vords."

Fogg-" Not German! Well, what would you call it?"

Professor—"I don't know dot—maybe Volapük."

Miss Smythe (languidly): "Are you fond of music?"

Young De Jones (rapturously): "Oh—ah!—y-e-a-s weally, Miss Smythe; if there's one thing I do admire it is a vocal voice. ' Harper's Bazar.

Mrs. Albani thinks she would have made a greater uccess as a singer if she had thought to call herself Signorita New Yorki when she first began her professional life.

Glasgow hospitality has had a good deal to do with the advance of music in the North. At a time when the Scottish "Sawbath" was still an awful fact, the late Mr. T. L. Stillie pluckily undertook to entertain musical visitors on first day of the week. Stillie's anecdotes are proverbial. One was at the expense of Rubinstein. Four hours one evening were spent in solemnly drinking the national beverage, and the only sentences interchanged were, "Do you like Wagner's " Wagner bad!" " Do you care for Beethoven? Beethoven goot!" At the end of the fourth hour Stillie rose to go to bed, but Rubinstein kindly interrupted him with "No, don't go, I like your gonversation." Another Stillie anecdote was the terfible accusation which followed a visit to his house in Blythswood-sq. of Miss Ilma di Murska, who late on Sunday night insisted upon entertaining the company with the "Shadow Song" from "Dinorah." Singing and piano playing on Sunday was then a police offense. However, to the honest Scottish dame who called next day to protest against this desecration of the Sawbath, Stillie explained that the music was sacred-that is to say, "foreign" sacred music.-London

Milwaukee Correspondence.

MILWAUKEE, October 31, 1888.

THE Milwaukee Musik Verein has issued its prospectus for the season of 1888-0 and climable. THE Milwaukee Musik Verein has issued its prospectus for the season of 1888-9 and aims, like in so many former years, at furnishing its patrons with rich and rare musical treats of a high standard. Two grand concerts with chorus and orchestra, one grand chamber music concert and two miscellaneous concerts have been projected for the season. The works thus far selected for the several concerts are: Brahms' "Naenie," for chorus and orchestra; two madrigals of the sixteenth century, by Orlando di Lasso and Leo Hassler, respectively; C. Hirsch's "Landsknechts Lieder;" "Odin's Meeresritt," for solo, male chorus and orchestra, by F. Gernsheim; Beethoven's "Coriolanus" overture; Mendelssohn's violin concerto and Georg Vierling's most important choral work "Constantia." The co-operation of several well reputed solo artists has already been secured and it is safe to predict, upon the well established reputation of this exemplary organi-

tion of several well reputed solo artists has already been secured and it is safe to predict, upon the well established reputation of this exemplary organization, that its coming season will prove a brilliant one in every respect. Mr. Eugen Luening has been re-elected conductor of the Musik Verein.

The Arion Musical Club has as yet no defined program. Mr. Tomlins, of Chicago, its present leader, is forced to resign his post owing to too much business at home, and the Arionities, who are very much attached to Mr. Tomlins, are greatly perplexed over their present situation. There is a good opportunity for a capable English speaking music director with the Arion Club. Application for the position ought to be made at once by assignants. Mr. Application for the position ought to be made at once by aspirants. Mr. Tomlins will probably remain with the club until a new leader is engaged and conduct one concert. We have but very few such clubs as the Milwaukee Arion in this country, and it is to be hoped that the right man to take Mr.

Tomlins' place will soon be found. Rohling & Co.'s new building is nearing completion and will be a credit to the city as well as to the music trade of

is country.

Music? Well, there is lots of it here, in the air, in the shape of politics and the Chicago wheat deal—the two great attractions now running to very large and more or less enthusiastic audiences.

Chicago Correspondence.

CHICAGO, October 27, 1888.

R. ARONSON brought a company to Chicago and opened last Tuesday avaning at the Country.

R. ARONSON brought a company to Chicago and opened last Tuesday evening at the Grand Opera House in Gilbert and Sullivan's "Yeomen of the Guard." The first act made a decidedly tiresome impression. The heartiest applause of the entire evening was accorded to "Jack Point" (James T. Powers) for his reply when asked if he was married to "Elsie Maynard": "Though I am a fool, there is a limit to my folly." The company here is not particularly strong, though it is said to be better than the New York cast.

Mr. Gilbert, apparently, is wholly incapable of being serious and interesting at the same time, and Arthur Sullivan is by no means more successful than his confrère when he "tackles" the grand opera style. Whatever his scholarship, he has written trash for so long a time that he has become incapable of serious work of a high order. The form and technic are attainable by a man who has enjoyed the tra'ning that Sullivan did at Leipsic, but his methods of thought have been so far from serious that when he attempts anything of the kind, as in the "Golden Legend," the result is disastrous. Englishmen may praise the "Golden Legend," the result is disastrous. Englishmen may praise the "Golden Legend," the result is disastrous. Englishmen in the proposer and librettist of "The Yeomen" may possibly have realized their incapacity for dealing with a higher order of work, though it is doubtful if their good opinion of themselves would permit of such a conclusion, but at all events they are successful only when returning to the old paths, in the second act.

The Symphony Society advertises that Mrs. Fursch-Madi's appearance at An e symphony society advertises that Mrs. Cursch-madu a appearant heir first concert will be the only engagement she will fill during her pi-isit to this country. Inasmuch as she has already been advertised to isewhere than in Chicago, this looks very much like a fraud on the p

Correspondence from Washington, D. C.

THE new Chamber Music Society will give its first concert THE new Chamber Music Society will give its first concert on Friday, November 9, Mr. Frits Gaul, the well-known Baltimore violinist assisting. The chief feature of the program will be the Beethoven septet, op. 20, for strings, clarinet, horn and bassoon. At future concerts Mr. David Bimberg, Muss Maud Powell and Mr. Michael Banner will appear. The Musin concert on Saturday, 27th, had only a fair house. Election day is too near. Mr. Mockridge, who is an old favorite, having sung several times at Choral Society concerts, seemed in better voice than when here last. The Bischoff course opens December 11, with the Boston Symphony Orchestral Club and Miss Cushing, soprano. In January Dr. Louis Maas will give a piano recital, assisted by Mr. Frederick Jameson. The Swedish Ladies' Double Quartet come in February, and Dr. Bischoff and his pupils furnish the programs for the March and April concerts.

The Choral Society will give its first concert on December 5, with D. M. Babcock, of Boston, as soloist.

Kansas City Correspondence.

KANSAS CITY, Mo., October 22, 1888.

H ERE is your last year's Boston correspondent in the Cow-ERE is your last year's Boston correspondent in the Cowboy City. It is a different city from attic to cellar from the Hub. No symphony concerts, no chamber music recitals, no public gardens, no New England or Boston, or Tremont conservatories, and, as yet, but little desire manife-ted for them. So you will see that our critical correspondence from here will have to be conducted on an entirely different basis from that written from Boston. Next week I shall tell you what there is in Kansas City. This city has good points, and an undoubtedly great future in music if she is properly guided and cultivated. I shall make my information more complete, and give you a sketch of Kansas City musicians, societies and work done. Since I arrived we have had a very creditable organ recital by Geo, H. Johnson, F.C.O., organist of St. Mary's Church here. The important numbers were toccata and fugue in D minor, Bach, and "Occasional" overture, Hündel. We have also had a recital by a gentleman named Phil. B. Perry, assisted by his wife. His lady plays the piano with considerable taste. Mr. Perry, I presume, makes a specialty of composition. I have seen some very pleasing, easy salon sketches by him in the music stores. At the exhibition we had Liberaria's brass band for a season; the Bach Band (brass and string) from Milwaukee for two weeks. Liberati was most popular, but and string) from Milwaukee for two weeks. Liberati was most popular, Bach was far ahead of him artistically, and, in spite of that, I am sorry

Bach was far ahead of him artistically, and, in spite of that, I am sorry to say, played to very small houses as a rule.

Gilmore begins to-day a two weeks' engagement and then closes the exhibition. "The great and only Pat" will probably draw the largest crowds. Monday and I uesday we had Emma Juch, Aus der Ohe and company at the Warder Grand a magnificent opera house, equal to any I have seen in this country. Miss Juch drew good audiences. She sang songs by Schubert, aria, "Freischütz:" "Knowest thou the Land," Thomas ("Mignon"); "Angels' Serenade," Braga, and second act from "Faust" in costume, which latter was horrible torture, as Miss Juch's part was the only one respectably taken. Hulett's Band made a most creditable showing in the "Angeis Sciences which later was horrible torture, as Miss Juch's part was the only which latter was horrible torture, as Miss Juch's part was the only spectably taken. Hulett's Band made a most creditable showing in the spectably taken. Hulett's Band made a most creditable showing in the special accompaniment. Miss Aus der Ohe was really the trump card

and was encored every time she appeared.

I do not find that the best piano playing lacks in drawing power out Wesi
in the least. As a rule, a first-class pianist comes out with as many laurely in the least. As a rule, a first-class planist comes out with as many laurels as the vocalist. Second-class planists are nowhere anywhere, anyhow. I should like to say that at my three recitals given lately, in the course of which I performed thirty-two classic selections, the large audiences never flagged in attention. I forgot to say that the vocal numbers out at the exhibition have been supplied very creditably by such singers as have been allowed to sing by Mr. Scheuerman—a music teacher here who has been given autocratic control of the programs. The prominent instrumentalists of the city have not appeared, nor have they been invited to-appear. Mr. Scheuerman has himself performed on various occasions on the program, Peculiar policy for a great exhibition.

W. WAUGH LAUDER.

INCORPORATED 1878.

THE NEW YORK COLLEGE OF MUSIC

163 East 70th Street, New York.

ALEXANDER LAMBERT, Director.

A thorough Musical education after the methods of the Conservatories of Berlin, Vienna and Leipsic. This College is also connected with a Seminary for the Training of Teachers.

Specially Engaged for 1888-89, Herr Emil Fischer, from the Metropolitan Opera Company.

و المال

THE MUSIC TRADE.

The Musical Courier,

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 455.

ibscript'on (including postage) invariably in advance Yearly, 84.00; Foreign, 85.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH. Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, OCTOBER 31, 1888.

MARC A. BLUMENBERG.

OTTO FLORRSHEIM.

BLUMENBERG & FLOERSHEIM.

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E, HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Corner Wilton Avenue and Yonge Street, Toronto, Can. E. L. ROBERTS, Representative.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising in trade papers in advance.
- Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bilis in advance, their papers would cease and, papers of that class have no value to advertisers.

DID we not tell you Mr. N. and Mr. W. and Mr. D. and Mr. D. and Mr. P. and Mr. P. and Mr. D. and Mr. P. and Mr. K. and Mr. S. and Mr. Mc and Mr. H. and Mr. F. and Mr. R. and Mr. K. and Mr. S. and so forth? That sudden change in the advertising pages gave it all dead away. It is rotten to the core, just as we all knew. Now, keep quiet; patience and you'll see.

YOUNG Albert Behning, of Behning & Son, got into a distinguished crowd in Norwich, N. Y., last Wednesday night. He took dinner with Governor Hill, State Treasurer Danforth, Colonel McEwen, of the Governor's staff, Mayor Chapin, of Brooklyn, and Judge Follet. Mr. Behning was the guest of the Hon. A. Childs, and met the distinguished company at the latter's residence. In consequence of all of which young Behning is feeling first rate.

BOUT a month ago we published the following

A BOUL a decition and the editorially:

We do not believe that it is paying the majority of our organ windulge in the expensive luxury of conducting the expensive luxury of conducting the editorial that is not the editorial to turers when they indulge in the expensive luxury of conducting establish nents and sending traveling men over to eatch the trade on the other ide. It is pretty dull just now over there, and we advise caution before to expenses on that account

We repeat this sentiment now, and it will find the approval of the leading houses who do not believe that mere extravagant generalities ever take the place of cold facts. In addition to this let us also say that, when competition on the "American plan" has once reduced the price of American organs to figures that would hardly pay to handle them, it will be too late to heed our warning-and that is what inordinate competition is beginning to do.

M. JOHN E. HALL, the Western representative of THE MUSICAL COURIER, is East on a business trip. His future movements will be duly recorded in these columns

ESSRS. DECKER & SON have had a splendid MESSRS. DECKER & SON have nau a spicious fall trade thus far and their pianos are constantly growing in favor and reputation. This firm are not in the habit of saying much, but it is due to their excellent pianos that these facts should be related. Their uprights are fine in tone, fine in touch and fine in finish.

E know of an excellent chance for a competent W and gentlemanly, experienced retail piano sales-man. The position open for him is with a firm that would give him full sway and opportunity to display his abilities and show what he can do. Apply in writing to the trade editor of this paper.

THE manufacturers of musical merchandise in Markneukirchen and in Klingenthal, Saxony, Germany, do not seem to understand that they can sell their goods direct to the dealer here, who can have it sent from Germany to his place of business anywhere in this country If they wish to do business with the large dealers all over this country they can sell direct and independent of the importer here, and as soon as the German manufacturer discovers this he will do it. The dealer here can also order direct from Markneukirchen and Klingenthal, and when he discovers this he is also apt to do it.

WHY does a paper of such standing as the Boston "Home Journal" denominate the piano of the Boston Piano Company as "practically a first-class piano," when the instruments of that company are not yet on the market and have not yet been tested? that journalism? Is it just and proper toward the oldestablished piano manufacturing firms of Boston, who have striven for years to make first-class pianos, to call a new instrument altogether unknown "first class," pecially when the instrument has not been heard? By all means give the Boston Piano Company a chance to develop, and do not make their pianos "first class" in the start, especially when the company have not yet made them. The Boston "Home Journal" is too valuable a medium to lend itself to such nonsense, and we suppose an editorial retraction will follow this absurd statement.

THE new house in Philadelphia, Messrs. W. F. Boothe & Co., have just completed their warerooms and & Co., have just completed their warerooms, and it is one of the handsomest in the United States. The Weber piano, their leading instrument, receives a very large share of their attention, and we cannot help think ing that it has at last got into a position in Philadelphia that it is eminently entitled to. After a thorough canvass of the pros and cons one can hardly fail to believe that Mr. Albert Weber has again made a successful business stroke. Mr. Ben Owens, formerly of Messrs' Owen & Simpson, has taken a position with Messrs. Boothe & Co., and as he is popular and thoroughly conversant with Philadelphia trade, and Mr. Boothe him, self a fine salesman, there is little doubt that these gentlemen will be heard from in the future. They certainly have a great chance with the Weber.

UNDER the title of "Self Playing Æolian Organs" the Æolian Organ Music Company have just published a most artistic and expensive catalogue, in which the various styles of instruments of this company are fully described and illustrated. Much credit is due to young Mr. Tremaine, the son of William B. Tremaine, president of the company, who, as author of this catalogue, introduces it with a very comprehensive essay explaining exactly what these self-playing instruments are. It may surprise some of our readers to learn that among the enormous amount of musical compositions arranged for these organs are many piano works of Beethoven, Chopin, Mendelssohn, Mozart, Schubert, Liszt, Gottschalk, Moszkowski, and also piano arrangements of some of the works of Wagner, Verdi, Bellini, Rossini, Offenbach, &c., besides minor and popular works. Persons at all interested in these automatic instruments should send for the catalogue and learn something about them.

END OF THE REED TRUST.

WHEN William B. Tremaine became president of the Munroe Organ Reed Company the first thing that he considered necessary for the future welfare of the company was its withdrawal from the fictitious reed combination. Mr. Tremaine's sound business sense told him at once that no possible agreement could have been made that could be considered binding, for the combination itself could never stand in court. As the result of his action the company has already received orders that will double its business during the next twelve months, and this in itself is a virtual end of the reed trust.

The papers that have attempted to make it appear that hostility exists between Mr. A. H. Hammond, the reed manufacturer, and Mr. Tremaine have made a most blundering job of it, as those two gentlemen understand each other thoroughly. It was in the interests of the Æolian Organ and Music Company that Mr. Tremaine found it necessary to acquire the property of the Munroe Organ Reed Company and not on account of any antagonism to Mr. Hammond, and if anyone in the trade knows this it is Hammond himself, who, together with Mr. Tremaine, has enjoyed the articles on this subject in the music trade papers. Such a floundering around in guesswork in newspapers has seldom been seen before.

The annual election of the Munroe Organ Reed Company will take place January 1, when, no doubt, Mr. Tremaine will be elected to succeed himself as president. A reorganization of the minor offices will ensue and the news will be published in this paper as usual

STENCIL INQUIRIES, ETC.

FIRST let us pay attention to the following from Savannah Ga

SAVANNAH, Ga., October 24, 1888. rs Musical Courser :

ditors Musical Courser:
For the satisfaction of myself and others will you be kind enough to nawer the following: "Is the E. G. Harrington & Co. piano a stencil iano?"

Alphonse Dalsimer.

No; No; No. The Harrington piano, sold in Savannalı by Davis Brothers, is a legitimate piano made in this city by the firm of E. G. Harrington & Co. It is safe. The next is from New Jersey:
RUTHERFORD, N. J., October 26, 1888.

Editors Musical Courier:

Wishing to purchase a piano, my attention was called to an advertisement of a piano for sale in 84½ Carmine-st., New York city. Please let me know in your next issue if you think the party is reliable. I have heard so much about private houses where cheap pianos are palmed off that I take the liberty of addressing you on the subject.

MRS P CHERSEMAN

Never buy pianos advertised in that manner unless someone known to you as competent and disinterested first tests the piano, and in nine cases out of ten, unless he be an expert, he will be fooled. A peculiar phenomenon in connection with the expert test lies in the fact that, outside of this paper, there are no persons con-nected with music trade papers in this country who can test a piano, and you are therefore rather lucky in being a reader of this paper; for should you apply to one of those editors to go with you to examine that piano or any other they might be under the impression that it is an organ, and for fear of making a blunder would advise you not to buy, when, perhaps, there is a bargain in sight.

Stick to THE MUSICAL COURIER, which advises you to visit any of our well-known reputable dealers or manufacturers and buy a piano direct, and not in the indirect, roundabout way. Most of those advertisements you refer to are humbugs or frauds. This very piano might have been sent to the place by McEwen, or Swick or Beatty, or some such concern, and, when sold, replaced at once. Go to one of the firms advertised in this paper or to one of their agents. That's the way to buy a piano.

Here is one from the West:

ST. Louis, October 25.

Editors Musical Courser Will you kindly inform me if there is such firm as Wing & Co. that takes pianos, and greatly oblige,

Yours truly,

A. R.

There is no such firm of piano manufacturers as Wing & Co. Wing is therefore a stencil. The Wing piano is a stencil piano. As its origin is unknown, and as it is a stencil, it is a low grade instrument. Don't touch it. The stencil must go. So must the stencil editor.

Planos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

CO., Manufacturers, 149 to 155 E. 14th St.,

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES NEW ENGLAND PIANO CO., 32 George St., Boston, Mass. NEW YORK WAREROOMS, 88 FIFTH AVENUE

STERLING PIANOS.

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

New York Warerooms, 103 East Fourteenth Street. Western Warerooms and Offices, No. 148 State Street, Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.



KRAKAUER BROS.



ANUFACTURERS OF FINE GRADE

ianos

40 Union Square, New York. FACTORY : 729 AND 731 FIRST AVE.



AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Pianofortes, WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York. "LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

SEND FOR NEW CATALOGUE.

E. P. CARPENTER COMPANY.



OFFICES AND WAREROOMS ABILITY 415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000 NOW IN USE.

\$172.30.

Poor Alfring's Friends!

THERE is a piano man buried in Greenwood Cemetery who left an estate of about \$25,000. He died about twenty-one months ago, but the funeral expenses

have not been paid yet.

After the failure of Horace Waters, Sr., the late Wm. H. Alfring secured a position in a firm of this city, and was about entering upon his duties when Horace Waters decided upon re-establishing himself on the corner of Broadway and Twelfth-st. His youngest son was West, and he was not on speaking terms with his other son. T. Leeds Waters, and the old man was in dire straits to find someone in whom to place confidence and trust. He called on the people who had engaged Alfring's services and explained his sad plight, and they told him that if he would agree to give Alfring an interest in his new business they would release Alfring from his written agreement. These people not only appreciated the predicament in which old Mr. Waters found himself, but also the services of Mr. Alfring, and for the latter reason especially they insisted upon such terms. The terms were granted. The business on the corner of Broadway and Twelfth-st. of Horace Waters & Co. flourished rapidly under the management of Alfring, and if we mistake not it was he who managed to reconcile father and son.

T. Leeds Waters at that time had a stencil piano business at 14 East Fourteenth-st., his former partner in the stencil racket, P. J. Gildemeester, having left him some time before to join the Chickering forces, then under the command of Mr. Harry Brown. The stencil business of T. Leeds Waters was in a precarious condition, and had it not been for his mother, who was constantly engaged in making up the deficits, the whole caboodle

would have gone to pieces very rapidly.

However, the consolidation was effected; Horace Waters & Co. removed to 124 Fifth-ave. T. Leeds Waters managed to become a member of the stock concern, heaven knows how! A stock company was organized and an agreement was reached, after apportioning stock that was to pay 10 per cent. per annum minimum dividends. The \$24,000 of stock of Horace Waters & Co. left by William H. Alfring represented his interest in the stock company, and was the result of the action of his friends referred to above, who insisted that Horace Waters must give the young man an interest in

A long story could be told of the machinations and the efforts on the part of T. Leeds Waters to make the position of Alfring untenable in the stock concern, so that he could get hold of this 10 per cent. paying stock, but Alfring lived economically, attended to his duties strictly, watched Mr. T. Leeds Waters carefully, expressed but to few people his private opinion of the latter individual and made himself impregnable in his position, where he remained until his death.

This narrative discloses a very sad and serious state of affairs. Had it not been for Alfring it is doubtful whether such a concern as Horace Waters & Co. would to-day be in existence, for without the services of Alfring old man Waters could not have succeeded, for he was not only feeble already in those days, but had his own son, T. Leeds Waters, fighting him with a stencil Waters And how T. Leeds did fight the old man When a customer happened to drop into his place on Fourteenth-st, he left no stone unturned, if he thought his father had a chance to sell a piano to kill that sale

But Alfring, who kept the books, who bought the goods, sold the goods and ran the finances, was too much for the cunning little brain of T. Leeds Waters. The business went through all right, the son had to

capitulate, and an era of prosperity began.

Under the circumstances can it be said to be creditable to the firm of Horace Waters & Co. that the expenses incurred with Stephen Merritt, the undertaker, to bury this William H. Alfring have not been met? Is it proper that this William H. Alfring, who was the real founder of the present business of Horace Waters & Co., should lie, metaphorically speaking, in a pauper's grave? One hundred and seventy-two dollars and thirty cents is the amount due to Stephen Merritt, and a stock company paying 10 per cent. dividends, known to be a prosperous piano concern, permits the very man to whom they should be grateful, and whose friendship they

claimed when he died, to lie in Greenwood Cemetery with a debt hanging over his name for funeral expenses Can the lame excuse be urged that such a claim must pass through the Surrogate's Court when a concern making about \$50,000 a year has a former partner buried twenty-one months with a claim for funeral expenses unpaid?

To Mr. Gildemeester we shall not appeal; it would be useless. Mr. Gildemeester was the great chum and friend of Alfring. He was selected by his friend's widow to act as administrator with her; he has proclaimed the friendship for the dead man far and wide, and the crocodile tears of those days are remembered not only by us, but by many others who heard Mr. Gildemeester deplore poor Alfring's fate. After deploring his fate so sadly as Gildemeester did, why should he now be called upon to pay any attention to the funeral expenses of his dear departed friend Alfring, although the undertaker has, to use his words, "sent down to Gildemeester's over twenty times.'

Mr. Gildemeester's condition is entirely too sad and despondent! He is still involved in too much grief on account of the early demise of his dear friend Alfring to be expected to pay any attention to the bill of costs

covering the burial.

And yet this most outrageous proceeding is a shame and a disgrace to the whole piano trade. One of the most honorable fellows of the younger generation dies after a terrible lingering disease and his friends and partners throw his body into the grave and pay no more attention to it than if it were a carcass.

Shame upon the whole lot of you!

THE MUSICAL COURIER hereby gives notice that if between now and November 10 this funeral bill due to Stephen Merritt, the undertaker, amounting to \$172.30, is not paid, THE MUSICAL COURIER will start a subscription among the piano trade and settle the account.

MASON & HAMLIN.

To the Editors of The Musical Courier

DEAR SIRS-My attention having been called to some items in recent issues of your journal relating to our piano stringer patent, I desire to correct what appears to be a misunderstanding on your part as to our claims. We by no means claim to be the owners of the only devices for securing the strings by metal fastenings directly to the plates. We have never claimed this. So far from it that we have for years had in our printed piano catalogue the following statement :

THE GREATEST IMPROVEMENT OF ALL.

THE GREATEST IMPROVEMENT OF ALL. For fifty years manufacturers have realized the disadvantages of wrest pins set in wood to fasten the strings of pianos, and have been seeking to find some better way of securing them. Especially has this been the case in Europe, where a number of patents have been taken out for devices securing the strings by metal fastenings directly to the plates. Until the invention of the Mason & Hamlin Company not one of these has proved practically successful; but the constant striving of pianoforte makers for this improvement shows its importance. The lack of reliability of iron set in wood to fasten the strings securely, exactly and permanently, has been the most serious difficulty of piano making from the beginning. Not forgetting or underestimating the great improvements effected from time to time in inderestimating the great improvements effected from time to time in ianos, or the great excellence recently attained by best makers, it yet re nains that the improvement of greatest importance of all, without which very highest excellence could not be attained, has not been successfully

We simply claim to be the inventors of several devices of this kind, some of which have proved failures, while others have proved successful. We are now using the one which has proved to be the most practicable, and which our experience of several years and the sale of 2,500 of the pianos containng it has proved to be good. We do not even desire to monopolize our own best device, but are willing that other makers should use it at a small royalty, sufficient to in part reimburse us for our large outlay in experiment and invention.

Should you so desire I can furnish you testimony from a large number of piano tuners as to the reliability of our present Yours respectfully,

HENRY MASON. President of the Mason & Hamlin Organ and Piano Company

We maintain that one of the functions of the newspaper devoted to a technical branch or an industrial one is the discussion of the scientific questions involved in the creation of the product. If Mr. Mason will read the back numbers of this paper he will find that the utmost fairness has prevailed on the patent stringer or patent tuning device discussion, and it was not until the appearance of the article on the Mason & Hamlin upright in the "Scientific American" that this paper insisted that the position of the Mason & Hamlin Company in the premises was untenable. Mr. Mason virtually agrees with us upon that point when he quotes his catalogue in which occurs the phrase "the great excellence recently attained by best makers." That's all we claimed. We claimed that the 100,000 upright pianos made in America with wood pin blocks had, ever since the Centennial and especially in the latter years when their increase was very rapid, given practical evidence of the "great excellence" of that class of pianos. On the other hand we suggested that it would require some time before a similar claim could be made for pianos constructed on a different principle.

If the discussion has done no other good it is justified by the appearance of Mr. Henry Mason's letter above. If no other good has been derived from it, it results in making the position of the Mason & Hamlin Company thoroughly understood by the piano trade and musical profession of America. It also indorses again The MUSICAL COURIER as the only music trade paper in which matters of this kind can be debated on the elevated plane from which personalities are excluded.

We have referred recently, on several occasions, to an old patent of which the present device of Mason & Hamlin's is a counterpart. As soon as we shall have time we shall publish the diagrams and descriptions of this patent and endeavor to show from it the evolution of the tuning devices in America.

STOP IT!

THE stencil Blake piano in Boston-C. D. Blakeshould be stopped at once. Every manufacturer, dealers, salesman and tuner in Boston should explain to everyone who "talks" piano that the C. D. Blake or Blake piano is a rotten stencil piano made by Cable in this town. The Cable is the lowest grade piano in the market next to Swick.

A BIG MOVE.

The New England Piano Company and Hallett & Cumston.

WE hardly get through debating the potentiality and W effects of one of Mr. Thomas F. Scanlan's com-prehensive movements with the New England Piano Company before a new operation on his part offers additional material for consideration and debate in trade circles. The latest fact for record relates to the opening of a large retail wareroom on Tremont-st., Boston.

Mr. Scanlan has purchased from Mr. James Cumston of Hallett & Cumston, his lease of the building 157 Tremont-st., at present occupied by the latter firm, and will on January 1 next open on the premises a retail wareroom for the sale of New England pianos.

The wareroom is one of the largest on the street and is situated in the midst of "Piano Row." Mr. Scanlan has also purchased of Mr. Cumston the latter's complete renting stock, and with this transaction Mr. Cuinston accomplishes a purpose he has been contemplating for a long time past, viz., his retirement from the retail business

The firm of Hallett & Cumston will occupy an office in the upper floor of the building for the transaction of their wholesale business

Mr. Cumston has many important matters at hand that require his attention. These could not be served together with a retail piano business which calls for constant personal attention. When the opportunity therefore presented itself to dispose of the retail business Mr. Cumston did not hesitate.

The wholesale trade of Hallett & Cumston is fixed and regular. Throughout the West and in the Middle States, as well as in New England, there exists a body of dealers who have for many years been selling the Hallett & Cumston pianos. This trade will continue to be provided with these instruments, and Mr. Cumston will at the same time be at liberty to attend to his outside affairs, as the office will be in charge of his brother, Mr. William Cumston, a gentleman fully competent to attend to the affairs of the firm.

The New England Piano Company will make but few alterations in the wareroom, but they will make things still more lively on Tremont-st.

-Before us is the latest descriptive catalogue of Messrs. John Friedrich & Brother, the well-known violin makers and repairers, who have just taken larger premises under the Cooper Institute. The firm also import largely, their new goods for the coming season being due on the next Hamburg steamer. In addition to violin making the firm occupy an enviable place among the importers and dealers in violins, violas, 'cellos, artists' bows, strings, &c. Their catalogue gives a comprehensive idea of the extent of the business done by them and the numerous articles in the line of musical instruments and appurtenances they offer to the professional musician. None of their goods is of the low grade, but appeals to artists and amateurs who can appreciate merit in material. The firm in their new quarters will do a more extensive trade than ever

Professional Cards.

METROPOLITAN CONSERVATORY OF MUSIC.

21 East 14th Street, New York.

MIIe. Etelka Utassi,

the accomplished young Hungarian Pianist. Five years with Liszt, appointed by him to a professorship in the Academy of Musc at Buda Peath, two years with the great Leschetizka. Mile. Utassi represents the methods of these great masters. Advanced instruction. Office hours 11 to 11 A. M. METROPOLITAN

RY OF MUSIC, 21 East 14th St.

A. R. PARSONS, Pianoforte Direct: r.

AMERICAN CONSERVATORY OF MUSIC,

Weber Music Hall, Chicago, Ill. Catalogue mailed

JOHN J. HATTSTARDT, Director.

MRS. W. H. SHERWOOD,

For Concerts, Piano Recitals and Piano Instruc-ion. Address at her residence, 288 Newbury Street, Boston, Mass

MRS. HELEN MAIGILLE,

Concert Soprano. Lessons in Vocal Culture and the Art of Singing Studios, 427 5th Avenue, New Yors and 197 6th Avenue, Brooklyn, address Chicker-ing Hall.

ADOLF GLOSE.

Planist, Accompanist and Teacher. Accompanying in Private.

Address 210 East Tenth Street, New York.

J. F. VON DER HEIDE.

Pianoforte, Violin and Harmony Instruction Lessons in Ensemble Playing. Address STEINWAY HALL, New York.

MR. PIERRE DOUILLET,

Concert Pianist and Teacher.
Address 114 East Stst St., New York.

A. W. LILIENTHAL.

Instrumentation and arrangements of every description made a specialty. Violin, Harmony, and Orchestration taught. References, if desired. Address 17 Prospect Place, near arst St. and 2d Ave., New York.

MR. W. J. HALL,

Concest Planist,
Will accept engagements for Concests and Recitats; also a limited number of Pupils.
STEINWAY HALL, New York

Taught practically by personal, special and rapid method. Certificates from American schools and pupils will be shown, also proofs that the teacher is really French, Parisian born (ao Canadian, Swiss, or Belgian), and a high graduate of the University of France. Address P. O. Box 35, New York City.

MAX TREUMANN.

Baritone, Concert, Oratorio and Opera. Vocal Cul-ture. 105 East 82d st., New York.

MLLE. ZÉLIA DE LUSSAN.

Prima Donna Soprano, Concert and Oratorio. Address Gro. W. Colby, a3 East 14th Street; of residence, 137 West 49th Street, New York.

MME. L. CAPPIANI,

Voca Culture, 217 Second Avenue, New York.

MME. MURIO-CELLI,

Vocal Instruction, No. 18 Irving Place

MR. GUSTAV L. BECKER.

Pianist and Teacher, 974 Bast 82nd Street, New York.

CLIFFORD A. SCHMIDT. Solo Violinist, Metropolitan Opera House and Seidl Orchestra. Concerts and Instruction. Address Chickering Hall, New York.

CARL ALVES,

Vocal Instructor, 1646 Park Ave., near 91st St. New York.

ACHILLE ERRANI.

Vocal Teacher, sig East 19th Street, New York

MISS MARIE G. LUKSCH, From Vienna. Pupil of Marchesi. Instruction in Operatic and Concert Singing. Apply from 1:30 to 2 P. M., at 130 East 53th street. New York.

ALBERT KUENZLEN,

Violin Instruction and Ensemble Playing, Residence, 738 Lexington Ave., New York.

MISS NEALLY STEVENS,

oncert Pianist, 191 Dearborn Avenue, Chicago, Ill.

MR. WILLIAM COURTNEY.

Concert Oratorio and Vocal Instruction.

Address 27 Union Square, New York.

ALBERT MORRIS BAGBY,

Piano Instruction, Steinway Hall, New York

MICHAEL BANNER.

Violinist. Open for Engagements. 225 East 81st Street, New York.

MR. VICTOR HERBERT,

MR. VICTOR STATES OF THE ACT OF T

PIANOFORTES.

These instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone Touch, Workmanship and Durability.

RVERY PIANO FULLY WARRANTED FOR FIVE YEARS

WM. KNABE & CO.

WAREROOMS:

112 Fifth Avenue New York. 817 Market Space, Washington, D. C. 204 & 206 W. Baltimore St., Baltimore,

PRACTICE

A Silent Teaching

PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of ingers and in the study and memorizing of pieces than is possible by any other means. Saves planos, spares the nerves of the player, stops the oreaful annoyance of 'Plano Drumming.'' and preserves the freshness and beauty of music. The piano is a musical instrument and not a practice machine. All practice, including the leavning of pieces, should be done on the Practice Clavier and the piano saved for the finished musical performance.

and the piano saves.

formance.

Style A, 7 octaves, Price, \$54.00; Style B, 5 octaves.

Price, \$44.00. Correspondence solicited with Teachers and

Descriptive Circulars sent free on application Address THE VIRGIL PRACTICE CLAVIER,

18 East 17th Street, New York City.

Branch Office, Room 682, Hotel Boylston, Boston, Mass,

A SMALL EXPENDITURE IN ADVERTISING A SMALL EAPENDITURE IN ADVERTISING A in a judicious selection of newspapers is often contemplated by persons who have not a clear idea as to what publications should be taken, or the cost; they consequently find a difficulty in carrying out the plan without having the cost exceed the amount contemplated. Such persons do well to send the copy of the advertisement, and a check for the amount of money located the copy of the contemplated. Such persons do well to send the copy of the advertisement, and a check for the amount of money located the copy of th

THE NATIONAL Conservatory of Music of America,

126 and 128 East 17th St., New York.

FACULTY.

Director—Monsieur Jacques Bouhy.
Singing—Mme. Bugenie Pappenheim, Mrs. Frida
Ashforth, Mr. Christian Fritsch, Monsieur Jacques
Bouhy.

Ashforth, Mr. Caristian Fritsch, Monsieur Jacques
Bouhy.

Opera—Monsieur Bouhy.
Répértoire—Mr. F. Q. Dulcken.
Brisemble—Monsieur Bouhy.
Plano—M. Brisemble—Monsieur Bouhy.
Plano—M. Brisemble—Monsieur Bouhy.
Adele Marguilles, Mr. James Gibbons Huneker.
Violin—Mr. Leopold Lichtenberg.
Harmony. Couaterpoint and Composition—Mr.
Bruno Oscar Klein.
History of Music—Mr. Henry T. Finck.
Blocution—Mr. Walter H. Holt.
Solfeggio—Mme. C. Borneman, Signor Alberto
Frencelli, Monsieur A. Perrot, Herr Fred. Rumpf.
Stage Deportment—Monsieur Mamert Bibeyran.
Fencing—Monsieur Regis Senac.
Italian—Signor Pietro Cianelli.
Accompanist—Signor Ernesto Belli.

CHILDREN'S CLASSES IN SOLFEGGIO AND THEORY OF MUSIC, For Children from 8 to 14 years of age. Instruction twice a week from 4 to 6 p. m.

The National Conservatory Choral Society.

Chorus Master—Mr. Joseph Mosenthal.
The first trial of voices will take place in the Conservatory on MONDAY, October 15, from 8 to 10 F. M. Rehearsals once a week. The fee for admission is \$5. For further particulars address the Secretary.

- CHARTERED IN 1865. 4-

NEW YORK

CONSERVATORY OF MUSIC,

LOCATED ONLY AT

No. 5 EAST 14th STREET,

Third door east of Fifth Avenue.
This Renowned School of Music, Elocution, Modern
Languages, Drawing and Painting, offers to
students unequaled advantages.



CHASE PATENT SOUNDING BOARDS

Are Unrivaled for Pure Quality of Tone.

Catalogues and Price to the Trade Furnished or Application

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST. OFFICE AND SALESROOM, 92 MONROE ST. GRAND RAPIDS, MICH.

BRAMBACH & CO. MANUFACTURERS OF

PIANO-FORTES

12 East 17th Street. NEW YORK.

FARRAND & VOTEY ORGAN CO.,

DETROIT, MICH.

L. C. HARRISON,

Formerly HENRY ERBEN & CO.,

ESTABLISHED 1834.

Manufacturer of

CHURCH and CHAPEL

DIPE * ORGANS,

260 and 262 West 28th St., New York, NEAR EIGHTH AVENUE.

A clergyman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self addressed stamped envelope to Prof. J. A. LAWERECK, S. Wares Start, New York will receive the enterther the colors the colors the colors the colors and the colors are colors to the colors and the colors are colors to the colors and the colors are colors are colors and the colors are colors are colors and the colors are colors are colors and the colors are colors and the colors are colors are colors and the colors are colors are colors are colo 88 Warren Street, New York, will receive the recipe free of charge.

Oddyn nu ynuallambb OSCAR BRANDSTETTER

Alexandria Music Engraver and Printer,

In LEIPSIC, Germany,

Large establishment, with all the modern technical improvements and a large staff of first-class artists.

ORDERS EXECUTED AT MODERATE PRICES AND ON SHORT NOTICE.

Specimen of Printing and Title Lithography, as well as price list and other part culars, will be sent free on application.

ESTABLISHED 1847.

GEORGE GEMUNDER,

His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

LONDON, 1851. NEW YORK, 1853. PARIS, 1855. CHARLESTON, 1855. BALTIMORE, 1899. PARIS, 1867. NEW YORK, 1870. VIENNA, 1873.

TO CO

GREATEST SUCCESS

Wherever Exhibited.

PHILADELPHIA, 1876. (Not competing.) AMSTERDAM, 1883. NICE, 1883-1884 LONDON, 1884. NEW ORLEANS, 1884-1885 (Not competing.) LONDON 1881

NEW YORK SALESROOM: GEORGE GEMÜNDER, Jr.'s, VIOLIN STUDIO, No. 27 UNION SQUARE.

Artistic Repairing and Reconstruction.

ASTORIA, N.Y. Nore.-Not connected with any other establishment of a similar name.

SEND FOR CATALOGUE



For Church and Parlor use. MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, III.

SEND FOR PRICES AND CIRCULARS.

DOLGE'S BIG VICTORY.

THE New York "Press" of yesterday published the following dispatch:

Dolgeville, N. Y., October 29.-Alfred Dolge, the largest felt shoe and piano felt manufacturer in the country. thrown himself with so much vigor into the campaign for Harrison and Morton that the Democrats of the northern part of the State became alarmed. His speeches, both in Germ and English, have had a tremendous influence in turning voters into the Republican camp. They challenged him to a public discussion on the tariff. Dolge accepted, and expected some business man or manufacturer to reply. cratic State Committee put up Frank D. Wilber, District Attorney of Brooklyn. The joint debate was held here to-night

Wilber spoke first. He used stock arguments, claiming the Democrats were all protectionists, and denied that they wanted free trade. He tried to prove that higher wages were paid in Europe than in America, and therefore no one need fear the Mills bill, which was in reality a protective meas for American labor in admitting free raw material.

Hundreds of workingmen present laughed at this, as Dolge's men, over six hundred, the majority of whom have come from are so well paid that a large number have bee bled to buy and pay for their own homes. The town of Dolge-Within ten years the ville was built up under protection. population has increased from fifty to over sixteen hundred. Schools have been built, stores opened, roads improved and too new houses a year put up. Strikes are unknown, electric light is used in the town, and \$1,000,000 is invested in facories, &c., alone. The men have good homes, a reading room, clubs and a magnificent public park. The whole place is the result of one man's enterprise and pluck under Republican rule. Wilber stormed and raved, and was applauded by Democrats present, but his argument was demagogic claptrap. He made a number of vulgar attempts at humor.

Dolge is not a trained speaker, but in the few simple facts he put before his audience he carried them away. He said he stood as against Wilber like David against Goliath, an amateur against one of the ablest speakers of the Democratic Not unlike David, he trusted in his cause, and, like David, he would slay this champion by the cold stone of facts.

He was a simple, plain business man, while Mr. Wilber was a paid speaker, who, as district attorney, had to stump the country, because if his party were beaten he would have to get out. He demolished Wilber's argument that with free material the workingman would be better off, because we could get the market of the world by showing that the Government returned 90 per cent. of the duty paid on imported raw material when that raw material was used in goods for export. He ridiculed the Mills bill, which was made in the interest of the solid South, for it protected sugar, while it took off the duty on lumber and wool, He showed that he would not have to close his factories if wool was put on the free list, but he would have to reduce wages to compete with Euope, because the Mills bill took off the greater duty on man ufactured wool or felt as well.

Mr. Wilber had talked largely about the small average reduction of the Mills bill. Dolge gave an illustration of the Democratic system of calculating averages. Mr. Cleveland had a salary of \$50,000. Mr. Wilber one of \$5,000. Suppose the Government expenses had to be cut down by a reduction of 10 per cent., would Mr. Wilber be satisfied if they wiped out his salary and left Cleveland's untouched? He showed that in this country the bosses ran after the men, while in Europe the men ran after the bosses, which proved pretty conlusively how the condition of the workingmen sto two countries.

He said that it was a pretty sight to have Cleveland, a reformer, sending out his cabinet, and even his district attorneys, to fight for his election to a second term, when, before his first term, he declated a second term to be dangerous. He wound up his argument by a humorous reference to the party whose cause was so weak that they dared not put up their business men, but had to hire the ablest orators to talk before the voters.

The Hallet & Davis Co.

WE find the following in the "Wisconsin State Journal," of October 3:

Professor Parker, of the State University, has just selected from the warerooms of W. W. Warner, for use in the musical department, three patent upright Hallet & Davis pianos. It is now pretty generally understood that no other upright withstands wear, climatic changes, furnace heat, &c., in the degree that the Hallet & Davis does.

And a Chicago paper of recent date stated that-

It is certain that more of Hallet & Davis' pianos have been sold in the city of Chicago than of any other two makes in existence.

These same pianos have also been used for the past twentyyears by the Chicago Musical College, the greatest Western musical institution west of Ohio.

Hallet & Davis are now nearly a half century before the musical people of this country, and the Hallet & Davis Company is a regularly incorporated institution under the laws of State of Massachusetts, in which and throughout the whole East their pianos have gained a wide reputation. And, as will en, their reputation is not limited to the East, but in the West, the South and the Pacific Coast the Hallet & Davis pi-

anos are equally celebrated. If we mistake not they have an agent in San Francisco who has been selling their pianos for more than 30 consecutive years, and one in Chicago who has been doing the same thing for more than 35 years.

However, one of the most unique facts in connection the history of the house pertains to the employes. One hundred and fifty of the men engaged at the factory of Hallet & Davis have been there from 5 to 10 years, 90 of them over 15 years, 60 for 20 years, 23 for 35 years each and 14 over 40 vears each

C. D. Pease.

CHAUNCEY D. PEASE, who died at his residence in this city last Thursday morning, at the age of fifty-three, was a representative, self-made man, and one the greatest successes in the whole history of piano building in the United States. He left Worthington, Mass, where he was born and where he had worked on a farm, and after reaching Albany, N. Y., he entered the old factory of Boardman & Gray as an apprentice, and drifted into piano making on account of his natural love for music, which was so strong in him that he was quite a violin player at the time he entered the factory. After working at Boardman & Gray's and at different small factories in Central New York that were at that time in existence he came to New York and got into J. P. Hale's factory when he was about thirty years of age. soon became foreman and had the final supervision of the pianos before the shipment. He gained an er of practical experience there, and finally decided in 1871 to go business for himself.

He made the first pianos in his own house in West Thirtysixth-st., and these very first instruments were not alone more compact and better finished than Hale's pianos of those days, out they also showed that Pease had devoted considerable time to improving the tone quality. His business grew and he started a little factory in West Twenty-seventh-st., and very uickly had to find larger quarters on West Seventeenth-st. Although he started with \$5,000 the business grew very rapidly, and in 1877 his present large factory was erected under his supervision. He developed the plant and in course of time purchased adjoining property until at the time of his death he had one of the best appointed piano factories in the city, with a capacity of 2,000 to 2,500 pianos a year. Pease was a very hard worker and at the same time a judicious and far seeing business man. This will become apparent when we that from the humble beginning of \$5,000 capital he developed his business to such an extent that his will disposed of nearly \$800,000 worth of property. Let us write it out for the benefit of the trade that Mr. Pease left an estate of nearly eight hundred thousand dollars.

We knew Mr. Pease from the very start personally and had watched his brilliant career with a great deal of interest. We attribute his success in the first place to a thorough knowledge of piano construction. In addition to this Pease had the purchasing capacity-that is to say, he knew how to buy and when to buy material. Then he had the faculty of anticipating movements in the trade, for he took a very broad view of things. He was very careful with his credits, and preferred to accumulate pianos rather than sending them out to question able dealers, and the result of this was that he was able to handle large concerns with whom he did business until his death. As his wealth increased he made lucky investments in outside speculations, and became one of directors in the Sixth National Bank. That's his business his-Having known him intimately for many years, we are tory. enabled in the analysis of his character to say that he was an honest, straightforward, truthful man, who hated hypocrisy and fraud. He was never known to refuse an appeal from a worthy source, but had the keen perception to distinguish between se who deserved encouragement and those who were unworthy of it. He always recognized that he was one of fortune's children, and the many deeds of kindness that dropped from his hands will never be known now that his eves are closed for ever.

His will gives ample token of this kind spirit, for to four brothers and two sisters he left sufficient to provide them for all days to come. To his only daughter he left a large competency in her own right; his wife receives all the real estate, consisting of factory and property on West Forty-third, West Forty-eighth and West Eighty-fourth-sts., in Fordham, upon the Hudson, and a large farm and homestead near Worth Mass. His son, Harry D. Pease, becomes the sole proprietor of C. D. Pease & Co., receiving all the stock, finished and un finished, the right and title to the business and a large cash capital to conduct it. Mr. Theodore Silkman, who for the past eight years has been Mr. Pease's right hand man, is under the will made the manager of the business, together with its proprietor, Mr. Harry D. Pease. Mr. Silkman's strict at-tention to the business during the past eight years and the conthat has been reposed in him by Mr. Pease make him an exceptionally valuable man to this large concern. The new proprietor, Mr. Harry D. Pease, entered the factory four years ago as an apprentice and worked through all the branches to the final finishing. He was educated in this manner by his father with a view to his becoming proprietor of this estab-lishment, and he is to-day one of the most competent young sented by exported instruments.

men to be found in the piano business in this town. His habits

are exemplary.

The business will now be pushed with more vigor than ever. The factory was started yesterday and pianos will be shipped as usual. As time moves on The Musical Courier will report events of the Pease factory under the new régime.

Trade Notes.

-Maxcy Brothers, of Fargo, Dak. Ter., music dealers, have assigned.

-The Mason & Hamlin Organ and Piano Company has declared a quarterly dividend of 3 per cent.

-S. C. Osborne, piano dealer, Waterbury, Conn., has taken a new large store in the Masonic Temple of that town.

-Patents have been granted to J. McTammany for a mechanical musical instrument-Nos. 390,385 and 390,386.

-J. T. Rider, music dealer, of Hudson, N. Y., was married last Thursday to Miss May Mathison, of Chatham.

-Chas. W. Coops, piano dealer, Taunton, Mass., has removed to large quarters at 34 Main-st. He is doing a fine

-Mr. Currier, formerly with the New York branch of Mason & Hamlin, is now in Toronto with Baillie Hamilton, of vocalion fame.

-Mr. E. P. Murphey, who represents the Samuel Hamilton branch at McKeesport, Pa., has an elegant new music palace" in that town.

-Mr. Rufus W. Blake, of the Sterling Company, is in town, and Mr. J. R. Mason is expected here the latter part of the week. Mr. Blake thinks, that while business is booming, that were it not for the present political excitement it would be so good that they would not be able to fill their orders.

-The Supreme Court of the United States has decided that the State laws which impose a tax on commercial travelers from other States are unconstitutional. That decides the vexed question for ever, and puts at an end all the annoyances to which commercial travelers had to submit, especially in the Southern States.

-The Pittsburgh "Bulletin" says :

—The Pittsburgh "Bulletin" says:

A representative of the Emerson Piano Company, who was in the city eccently, made the statement that Pennsylvania ordered more square ianos than any other three States in the Union. He could not explain its partiality, and it seems doubtful if anyone can solve the question, are on the ground that the Keystone State is populated by a conservance clenent, slow to adopt any new thing.

Mr. Payson was the man who said this and he is correct. There are many large, old mansions in Pennsylvania and flat houses are not yet known to any extent in the large cities of that State. Consequently square pianos are still purchased.

-Charles Tietz, a piano mover connected with the Wendel Music Company, Albany, met with a serious accident last Thursday night. He was taking a piano out on the Sloan's road, and when within 200 feet of the hotel the horses stumbled and slipped, it being very dark, and wagon, horses, piano and man went over the embankment with a terrible crash. Mr. Tietz fell under one of the horses and was badly hurt, but managed to cry out for help, which soon came, and he was extricated from his perilous position, the horse also being injured. The other animal was instantly killed and the piano was broken into a thousand pieces, the wagon suffering, Mr. Tietz's escape was miraculous, as the heavy piano fell after he had been thrown from his seat, striking very near him. He was brought to his home and will probably recove entirely in a week or more.

Tables of Importance.

VALUE OF IMPORTS OF MUSICAL INSTRUMENTS.

EXPORTS OF MUSICAL INSTRUMENTS. IE

PIANOS. TOTALS No. | Value. No. Value. Value. Value. Month ending August 31, 1888. Month ending August 31, 1887. Eight months ending August 31, 1888. Eight months ending \$10,783 654 \$43,506 56 \$20,635 \$74.924 469 33,004 44 13,510 11,101 57,615 5,034 371,684 388 131,002 85,8,9 589,515 August 31, 1888..... 5,934 371,084 385 131,992 Eight months ending August 31, 1887..... 4,241 279,945 555 149,756 73,300 502,100

The imports of musical instruments decreased in August, 1888, as compared with August, 1887, by \$6,800, or over 31/2 per cent.

The total imports for the eight months from January 1 to

August 31 increased \$58,273, or 5 per cent. over those of 1887.

The exports of musical instruments increased in August 1888, as compared with August, 1887, by \$17,309, or over 30 per cent.

The exports for the eight months from January 1 to August increased \$87,415, or 171/2 per cent.

During the first eight months of 1888 the value of musical instruments imported was twice as great as the sum repre-

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREROOMS:

Fifth Ave., cor. of W. Sixteenth St.,

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,

NEW +YORK. ►

BRANCH

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

IANO @ ORGAN WORKS,





CONSERVATORY, LEIPZIG.
Young Lady Students received. Terms (Boa Lodging, Fees, &c.), \$500 per Year.
Also a limited number of young girls for gener

German taught and spoken in residence.

New York, Syracuse, Toronto (Can.), Ottaw
Can.), Leipzig, Brunswick and Berlin references.

For particulars apply to

Strasse 27, I. L.,

HITE ORGAN COMPANY

MERIDEN, CT., U. S. A.

THE COMBINATION OF STRONGEST COMBINATION OF CAPITAL, MECHANICAL AND EXPERIENCE OF ANY ORGAN COMPANY IN THE WORLD.

UNE OF CANSULE TO BE AND SWEETNESS OF TONE

SEND FOR A CATALOGUE

C. A. SMITH & CO

WHOLESALE MANUFACTURERS

Upright # Pianos.

OFFICE AND PACTORY:

149 and 151 Superior Street,

C. A. GEROLD,

MANUFACTURER OF

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

M.P. MÖLLER PIPE ORGAN CO.

HAGERSTOWN, MD.,

Manufacturers

PIPERREED ORGANS

Of the Highest Grade,

FROM SMALL PARLOR PIPE TO THE LARGEST CHURCH AND CONCERT ORGANS.

Organists and Agents please send for Catalogue and References





SCHUBERT PIANO CO.

This building is owned and used exclusively by the Schubert Piano Co.

CHUBERT PIANO.

A Piano that every Dealer should Handle.

Thoroughly constructed, attractive in appearance, brilliant in tone, reasonable in price, fully warranted.

APPLY FOR TERRITORY TO THE

SCHUBERT PIANO COMPANY,

PETER DUFFY, President

Factory: 542 and 544 W. Fortieth St.,
NEW YORK.

WM. ROHLFING & CO.,

- DIRECT IMPORTERS OF -

FOREIGN * MUSIC,

Including Edition "Peters," "Andre," and all Standard Editions.

Publishers of Edition "Rohlfing."

The Trade throughout the United States and Canada supplied at Lowest Trade Prices.

Write for terms and Catalogues to

WM. ROHLFING & CO., Milwaukee, Wis.

NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, III.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ

in the market.

JACK HAYNES, General Manager for the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 24 Union Square, New York.



Boston Trade.

BOSTON trade is booming heavily; every factory is as busy as its capacity will allow, and there is a general agreement among the firms that business could not well be better.

Emerson Piano Company.

The remarkable prosperity of this company continues un abated and there is no end of orders for pianos booked. The company have just purchased a big lot of ground on Harrisonave., corner of Waltham-st., 175 feet front by 432 feet depth, on which they will begin to erect a mammoth piano factory next year. Of course, this factory will be one of the mos complete and capacious institutions of the kind in the land, and will provide ample facilities for the constantly growing trade of the company.

From a dealer's letter we take the following extract: The Style 14 I speak of is a mahogany, No. 46,255, of exqu

And we might as well append a novelty in verse, recently published, the subject of which is the Emerson piano. It is now being distributed in large quantities and will show what they are doing in Texas:

They Are Coming.

They are coming from the mansions of aristocratic "swells,"
Where the merry music maketh delectation for the belles;
They are coming from the houses of the merchants and the men Who are preachers, teachers, scientists and those who wield the pen; They are coming from the villas, where our bankers love to dwell From the happy, smiling cottages in dingle and in dell, From the cities, towns and hamlets and from every home and hau To buy Emerson pianos, which will "fill a long felt want."

They are coming, the mechanics, each a man who toils and strives. They are coming, the wage earners, with their children and their wives They are coming, careless cowboys, dapper clerks and drummers, too, Each one bound to buy an Emerson—no other make will do. For solid happiness and peace each from its tone derives, And poetry begins to smile into prosaic lives, And they troop to Goggan Brothers or to one of their four branches en who live in cities and those dwellers upon ranches

And the Emersons are coming from the city by the sea, The town that had a picnic when they spilled King George's tea They are coming by the carload to fill this great demand, They are coming down to Galveston by sea as well as land; They are coming, too, to Waco, and to Houston and to Sar nio, and Austin, always foremost in the van upheld against all others By the Texas "Gog and Magog," but known here as Goggan Brothers.

Galveston, October, 1888.

Voilλ Τουτ.

The new retail wareroom of the Emerson Piano Company at 174 Tremont-st will be ready for occupancy in about 10 The musical people of Boston will then have the best opportunities to investigate the Emerson upright pianos, and dorse the opinion of THE MUSICAL COURIER.

C. C. Briggs & Co. have been doing an unprecedented trade ever since September. They are running the factory at night to fill orders, and the prospect for the balance of the year is most flattering.

We counted on the list of Messrs. Vose & Sons orders for 164 pianos received from Monday morning last, October 22, to Saturday noon. Mr. W. W. Kimball, of Chicago, was in Boston last week.

E. B. Wood, who has a piano wareroom at 150 Tremont-st., is not in the stencil business. The Charles Blake stencil piano

we saw in his show window had been taken in exchange. Mr. Wood sells only legitimate pianos, and as he is a young man of energy and knows all about the piano trade he should succeed.

The Ivers & Pond Piano Company gave the dealers all the chances and opportunities for several years to purchase their pianos and get control of territory. The dealers, with some important exceptions, did not appreciate the value of these pianos and so the Ivers & Pond Piano Company came to the conclusion that life has too many compensations to make pianos and sell them for less than cost. The company also came to the conclusion that the United States offered a large territory to do business in right from headquarters in Boston. They began a system of advertising, calling the attention of all the people to their pianos, and now the company are so busy that they have an office force of about 20 people to take care of their enormous business and correspondence, besides branch houses in Springfield, Mass., and Philadelphia. They are shipping about 50 pianos a week and building an addition to their fac-

Nothing is known of the future of Lawrence & Son, the piano manufacturers who receptly failed. There are about four or five other small piano manufacturing concerns in Boston that are very apt to be enguifed by the progressive firms.

George M. Guild is going to start piano manufacturing on his own hook again, independent of what may occur with the Guild Piano Company. That Mr. Guild has energy must be admitted.

The Boston Piano Company open a retail piano wareroom at 257 Tremont-st. The establishment of this company is due

entirely to the stencil war of THE MUSICAL COURIER. Mr. Epaminondas Wilson, who had been selling stencil pianos, called "Boston Piano Company" pianos, could not continue that kind of business in the face of our stencil war, and was told so frankly by Colonel Moore, of the Everett Piano Com-The colonel knew that such a course would be suicidal pany. and he stated so to Wilson. If Wilson desired to remain in the piano trade and sell "Boston Piano Company" pianos there was but one thing to do, and that was to make them. He started to do so and in a short time his pianos will be in the

Let us make a list of the piano establishments now on Tremont-st., beginning at the lower end:

E. B. Wood. ickering & Sons Mason & Hamlin Organ and Piano Ce

Henry F. Miller. Hallett & Cumsto torge W. Beardsley.
tey Company.
iver Green & Co. (branch).

C. C. Harvey & Co. Wm. Knabe & Co. (E. W. Tyler). Hallet & Davis Ivers & Pond Piano Company. M. Steinert & Sons. George M. Guild. Home Piano Company, Wm. Bourne & Son-Boston Piano Company, Smith American Organ and Piano Company.

And after January 1, New Eng-land Piano Company.

M. Steinert & Sons are doing an immense trade in grand

Mr. L. H. Parkhurst is with the Ivers & Pond Piano Com ny again.

A guardian has been appointed to assume control of the estate of Oliver Ditson. This is frequently done when sickness or old age prevents the owner of property, &c., in Massachusetts from acting in person.

-The " Packard" organ, manufactured by the Fort Wayne Organ Company, has been placed under the control of the Jesse French Piano and Organ Company in the territory in which this large concern transacts its trade. This is another splendid move on the part of the Fort Wayne Company and will help to popularize their organs more than ever.

-De Volney Everett, traveling for E. G. Harrington & Co., was in St. Louis last week. So was genial Mr. Furbush, for Vose & Sons, of Boston, in the same town.

-Chalfant & Rucker is a new firm in Springfield, Mo. They are handling the pianos of Vose & Sons and the New England Piano Company.

CONSERVATORY OF MUSIC

MUSIC TEACHERS' SEMINARY.

At Berlin, Germany, No. 31a Potsdamer Str.

Proprietor and Director, XAVER SCHARWENKA.

Royal Prussian Professor, Court Pianist.

Commencement of the Fall Semester, October 1. Pupils received daily between and 5 P. M. Good board and lodging at reasonable price to be had in the Conservatory Building and immediate neighborhood.

PROF. XAVER SCHARWENKA

Imp. and Royal Court Piani



R. GÖRS & KALLMANN.

BERLIN, GERMANY.

PIANOS

Uprights and Grands.

AMERICAN SYSTEM AND STYLE

Best Workmanship. Prices Low.

RUD. IBACH SO

BARMEN, Neuerweg 40,

MANUFACTURER OF

Grand Tpright Pianos

TO THE IMPERIAL COURT OF GERMANY.

MHESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS

Preferred and praised by the artists for TONE AND TOUCH.

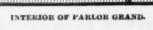
Artistic Cases in any Style to order, with strict correctness guaranteed.

Pianos Varnished for the United States.



COLOGNE, Unter Goldschmied 38.

GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.



WESSELL, NICKEL & GROSS EMEKSU

RAND, SQUARE Pianoforte Actions, More than 45,000 Sold. Every

455, 457, 459 & 461 WEST 45th STREET; 536 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET

NEW YORK

G. W. SEAVERNS & SON,

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,

PIANOFORTE STRINGS.

NEW YORK.

JACOB DOLL.

Piano Cases, Strings and Desks, SAWED AND ENGRAVED PANELS, 402, 404, 408 & 408 East 30th St., New York

Piano Fully Warranted.

Finest Tone. Best Work and Material Guaranteed.

SEND FOR CATALOGUE.

EMERSON PIANO COMPANY,

Wareroom, No. 146 A Tremont Street,

BOSTON, MASS.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO., Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE ACENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

PPEAL TO THE HIGHEST MUSICAL TASTE.

PLACE, NEW YORK Nos. 34 & 36 UNIVERSITY

ESTABLISHED 1851.

& SONS.

Piano Manufacturers.

No. 170 TREMONT STREET, BOSTON, MASS.

GRAND, SOUARE and UPRIGHT.

WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

ARE NOTED FOR

Unequaled Quality of Tone, Superior Design and Finish of Cases, Durability.

They Pump one-half easier than any other Organ made.

SIX OCTAVES A SPECIALTY.

For Prices and Catalogues, address

WATERLOO, N. Y.

ORGANS NEWBY & EVANS'

Upright Pianos

INSTRUMENTS.

PRICES MODERATE

FACTORY:

MALCOLM LOVE & CO., E. 136th St. and Southern Boulevard

NEW YORK.

-UNEXCELLED IN-

Beauty of Tone,

Elegance of Finish,

Thoroughness of Construction.

WAREROOMS:

FACTORIES:

181 & 182 Tremont Street, Boston. Albany & Main Sts., Cambridgeport

ESTABLISHED 1855.

PIANO

858 Broadway, Albany, N. Y.

SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC. NICKEL, SILVER AND BRASS PLATING.

NEW YORK AGENT, ALFRED DOLGE, 122 EAST 13th STREET.

ESTABLISHED 1857.

JULIUS BAUER & CO.,

Grand, Upright PIANOS.

on of the BAUER PIANO with those CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREROOMS: 156 and 158 Wabash Ave., CHICAGO.

TARS THE ONLY RELIABLE THE OLD STANDARD MA

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They

For the last fifty years the MARTIN GUITARS were and are still the only reliable.

enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as Madame De GONI,

Mr. WM. SCHUBERT,

Mr. S. De LA COVA,

Mr. CHAS. De JANON,

Mr. H. WORRELL, Mr. N. W. GOULD. Mr. N. J. LEPKOWSKI, and many others.

it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.,

PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS.

106, 108 & 110 Broadway, Buffalo, N. Y.

Is the Triumph of the Age!

A MODEL OF PERFECTION ! A SPLENDID FIRST-CLASS INSTRUMENT!

Its leading characteristics are

1st. A Full. Rich. Pure Singing Tone. 2d. A Finely Regulated, Delicate Touch.

3d. A Perfectly Even, Well Balanced Scale.

4th. The whole composed of the Cholcest
Material and of the most Thorough
Workmanship.

NOTHING MORE, NOTHING LESS, can or will ever comprise a Pirst-Class Piano, and as such we unhesitatingly place them before the world.

SEND FOR CATALOGUE.

CMITH AMERICAN ORGAN AND PIANO CO.,

581 Tremont Street, Boston, Mass.

BRANCH HOUSES: | Kansas City, Mo

C. N. STIMPSON,

MANUFACTURER OF

Carved . Piano . Legs,

LYRES and TRUSSES for Upright Planos, large variety of New Designs for Upright and Grand Planos.

ADDRESS WESTFIELD, MASS.

Grand. Square and Upright

<PIANOS.>

Received Highest Award at the United States Centennial Exh.bition, 1876.

And are admitted to be the most Celebrated In-struments of the Age. Guaranteed for Five Years.

The Illustrated Catalogue furnished on application Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street. Factory, from 233 to 245 E. 23d St., New York.

THE KELLER PIANO CO.,

BRIDGEPORT, CONN

New York Warerooms: 17 E. 14th St.

W. H. BUSH & CO.



WAREROOMS: 243-245 East Chicago Avenue; FACTORY: 51-58-55 Pearson Street, TS WANTED. CHICAGO ILL.

F. CONNOR. PIANOS

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America.

N. B.—Pianos not shipped before being theroughly Tuned and Regulated

COMSTOCK, CHENEY

IVORY CUTTERS AND MANUFACTURERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

OFFICE AND FACTORY: ESSEX, CONN. IVORYTON, CONN. Highest Award at New Orleans Exposition, 1885.

Behr Brothers & Co.



- PATENT PIANO MUFFLER *-

WAREROOMS: } 15 East 14th Street, New York. 1229 Chestnut St., Philadelphia. FACTORY AND OFFICE: 292 to 298 11th Avenue

"INCOMPARABLE" BAUS PIANOS.

553 to 557 West 30th Street, New York.



NORWALK, OHIO,

Pianos 🛊 Organs,

SUPERIOR TONE QUALITY, RESPONSIVE ACTION, PERFECT WORKMANSHIP, FINE FINISH AND GREAT DURABILITY.

For Prices and Territory address the Manufacturers,

TRYBER & SWEETLAND,

The Lakeside Organ,

1251 GRENSHAW STREET, COR. ROCKWELL,

CHICAGO, ILL.

SEND FOR CATALOGUE.

A. NILSON & CO.,

PIANO KEYS, ACTIONS and HAMMERS. Square and Upright Pianos.

WAREROOMS AND FACTORY:

472 WEST 43d STREET, NEW YORK.

SEND FOR CATALOGUE AND PRICES TO

WAYNE ORGAN CO..

FORT WAYNE, IND.

RNEST GABLER & BROT

Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

GRAND, SQUARE AND UPRIGHT PIANOS.

THE BEST PIANOS MANUFACTURED.

BABY GRAND.

THE SMALLEST GRAND PIANO MADE.

Remarkable for powerful sympathetic tone, pliable action and absolute durability.

EO. STECK &

GRAND, SQUARE AND UPRIGHT

PIANOS

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

LITTLE GIANT,

THE SMALLEST UPRIGHT PIANO MADE.

Containing all improvements, combined with great strength and voluminous tone, adapted for Schools, Flats and Small Apartments.

JARDINE & SON



ORGAN BUILDERS, 318 a 320 East 39th St., New York.

LIST OF OUR LARGEST GRAND ORGANS: GRAND ORGANS:
Fifth Avenue Cathedral, N.Y.,
manuals: St. George's Ch.,
N.Y., 4; St. Paul's M. E. Ch.,
N.Y., 4; Fifth Avenue Fres.
Ch., N.Y., 3; Brocklyn Tab
crnacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.
San Francisco, 3: Christ Ch.
New Orleans, 3; and Pittsburds R.C. Cathedral;

Piano Manufacturers.

All our instruments contain the full iron frame with the patent tuning pin. The greatest invention of the age; any radical changes in the climate, heat of dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



Is the Best and Most Salable Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REP-RESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



Upright and Square

PIANOS

Factory and Warerooms. 338 and 340 East 31st Street, New York.

CONOVER BROS.

UPRICHT PIANOS.

Among our valuable improvements, appreciated by pianista d salesmen, are our Patent Action, Patent Metal Action Rail d Patent Telescopic Lamp Bracket.
Our Planos are endorsed by such eminent judges as Mme. ve-King, Robt. Goldbeck, Chas, Kunkel, Anton Streletzki M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of a Francisco, and many others.

9 and 37, 39, 41, 43 & 45 Minth Avenue, NEW YORK.

PIANO. The Best Piano in the Market.

ZEITTER & WINKELMANN, DYER & HUGHES,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRUC-TION, CHEAP PRICES AND BEST WORKMANSHIP.



ORGANS,

FOXCROFT, ME.

Send and get our New Catalogue. New and Elegant Designs Just Out.

Where we are not repre-ented, should be pleased to pen correspondence in re-

PEEK & SON. Manufacturers, Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.



DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

STRAUCH BROS.

FACTORIES IN STEINWAY, LONG ISLAND CITY. Warerooms, 105 East Fourteenth St., near Steinway Hall, New York. P 0, BOX 2920, SEND FOR ILLUSTRATED CATALOGUE,

E. G. HARRINGTON & CO., MANUFACTURERS OF TO

The operated in Beauty of Design, Excellence of Construction and Finish, as well as in Volume, Purity and Sweetness of Tone. Square? Upright Pianofortese

FACTORY and WAREROOMS: 828 and 830 SEVENTH AVENUE, NEW YORK CITY.

Grand, Square and Upright

STEINWAY & Sons are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,

Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL, No. 15 Lower Seymour Street, Pertman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK, St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURQ QERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City. Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,
Long Island City, opposite 120th Street, New York City. THE

several valuable patents used in these pianos, and the honest and reliable manner in which they are constructed, are appreciated by the trade and the musical public. We invite correspondence from dealers in localities where we are not already represented.

ESTEY PIANO COMPANY,

South Boulevard, New York City.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

BRICC

Upright, Square and Grand Pianos.

5 APPLETON STREET, BOSTON, MASS. | NEW YORK WAREROOMS: 74 FIFTH AVENUE.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall, CHICAGO, ILL.

Dr. F. ZIECFELD, President.

Our Catalogue, giving terms of tuition and con-ining a musical lexicon, abridged History of Music and other valuable information, will be sent free on

UPRIGHT and SQUARE

Piano Cases

ERVING, MASS.

3 WEST 14th ST.

Square, Upright and

NEW ENGLAND CONSERVATORY

MUSIC, FINE ARTS, ELOCUTION, LITER-ATURE, LANGUAGES, PHYSICAL CUL-TURE AND TUNING. Tuition, §5 to \$95 per tem. Board and Room, including Steam Heat and Electric Light, \$5 to \$7,50 per week. For Illustrated Calendar, giving full information, address

E. TOURJEE, Director, Franklin Sq., BOSTON

JAMES BELLAK

1129 Chestnut Street,

PHILADELPHIA, PA.

UNION CENTRAL LIFE INSURANCE CO.,

OF CINCINNATI,

JOHN OWEN BACHE, - MANAGER,
Rooms 411 and 413 Telephone Ruilding,
No. 18 Cortlandt Street, NEW YORK.

No. 38 Cortlandt Street.

The Union Central commenced business in 1867; it pays the largest dividends of any life company in this country.

Endowment Insurance at Life Rates a special way the surance at Life Rates a special way to the surance at Life Rates a special way to the surance at Life Rates a special way to the surance at Life and the life insurance are an investment at from four and a half to five per cent. compound interest, and the life insurance feature is only incidental or collateral.

VENEERS

FANCY WOODS.

425 and 427 East Eighth St., East River. NEW YORK.



Factory, 543, 545 & 547 Broadway, ALBANY, N. Y.

ENPORT & TREACY

PIANO PLATES

PIANO HARDWARE.

444 and 446 W. Sixteenth St., New York.

M UPRIGHT AND SQUARE.

R. M BENT & CO., Manufacturers to place additional agen-for Illustrated Catalogue.

BENT'S TEMPLE OF MUSIC, 767 and 769 Tenth Avenue, and 500

STARR PIANO.

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

RICHMOND, INDIANA.

Factory: 128th Street near Third Avenue, New York

BEHNING 8 SON.

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

